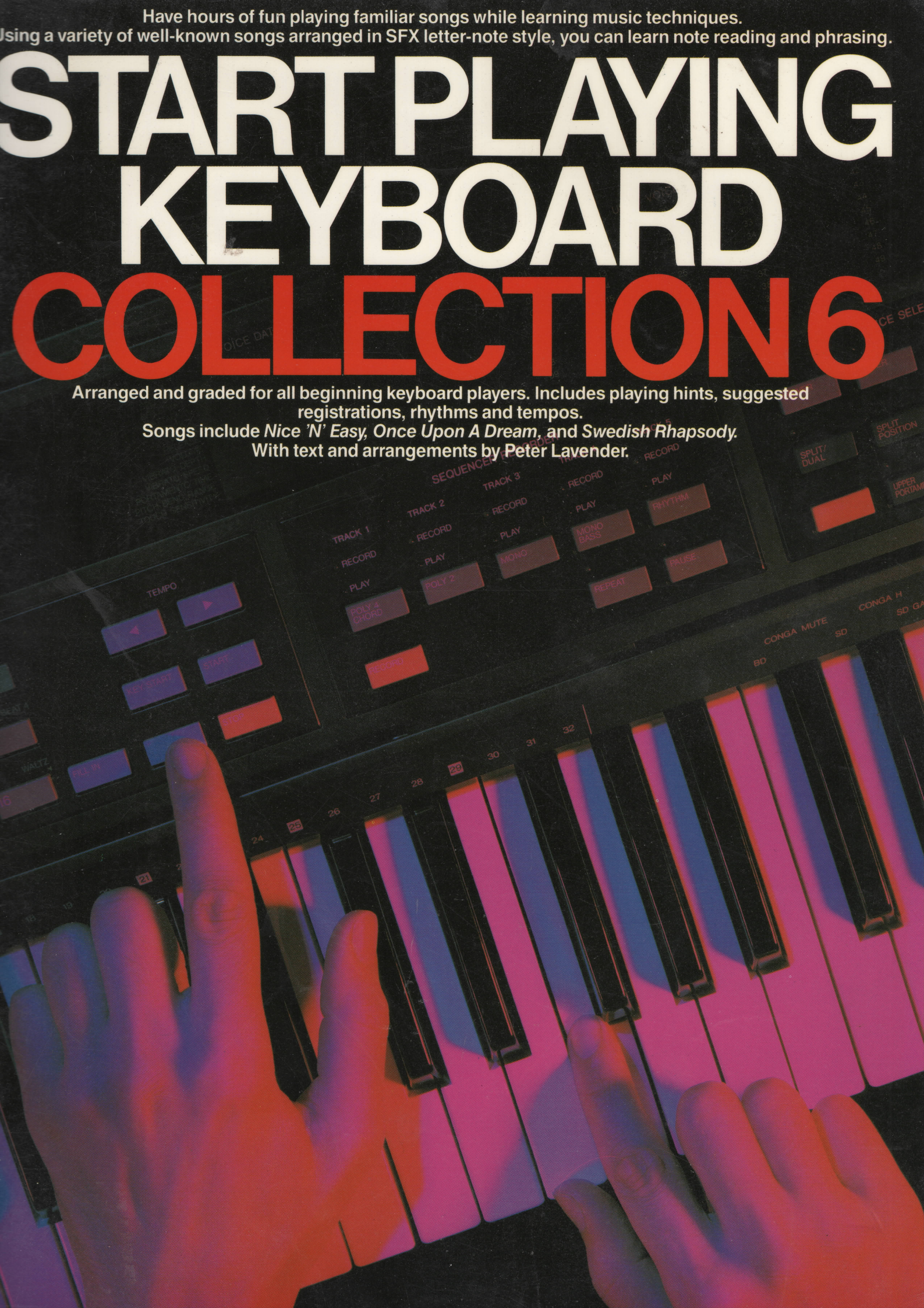
Have hours of fun playing familiar songs while learning music techniques.
Using a variety of well-known songs arranged in SFX letter-note style, you can learn note reading and phrasing.

START PLAYING KEYBOARD COLLECTION 6

Arranged and graded for all beginning keyboard players. Includes playing hints, suggested registrations, rhythms and tempos.
Songs include *Nice 'N' Easy, Once Upon A Dream,* and *Swedish Rhapsody.*
With text and arrangements by Peter Lavender.



With text and arrangements by Peter Lavender.

START PLAYING KEYBOARD COLLECTION 6

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Designed by Pearce Marchbank Studio
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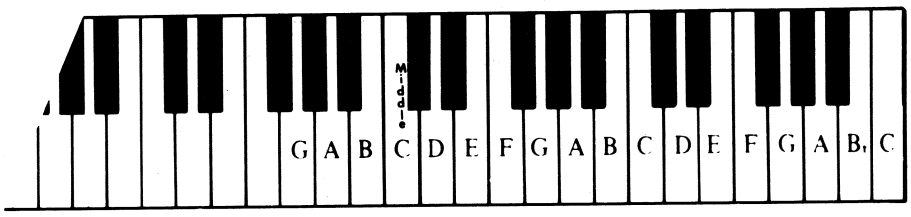
The ABC of SFX Music

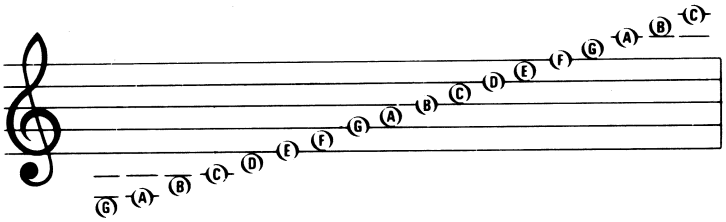
In SFX music, the melody is clearly written in large lettered notes. Each note can easily be located on your keyboard and then played with the right hand.

The songs in SFX music books are all written in the following keyboard range. The symbol at the beginning of the music staff is the treble clef, indicating the notes are played with the right hand:

The Keyboard

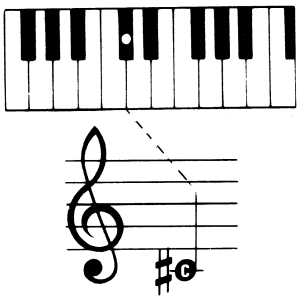


The Music Staff

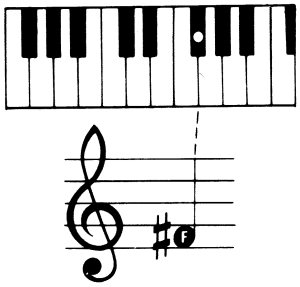


The Sharp Sign (♯) will sometimes appear before a music note. Simply play the *black key* to the *right* of the *white key:*

Example: C♯

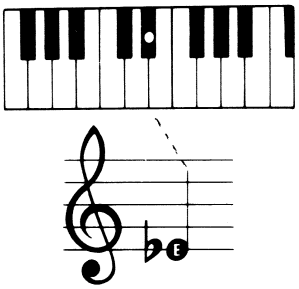


Example: F♯

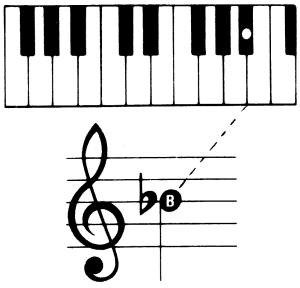


The Flat Sign (♭) placed before a note tells you to play the *black key* that lies to the *left* of the *white key:*

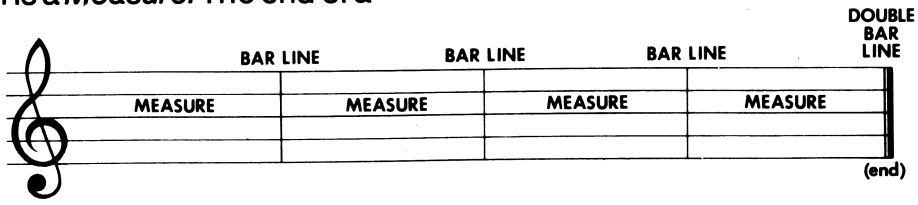
Example: E♭



Example: B♭



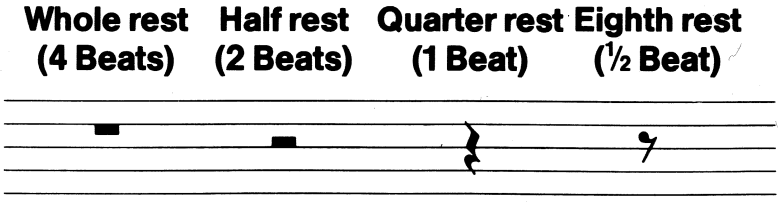
The Music Staff is divided into equal sections by vertical lines called *Bar Lines.* Each section is a *Measure.* The end of a piece of music is marked by a double bar line.



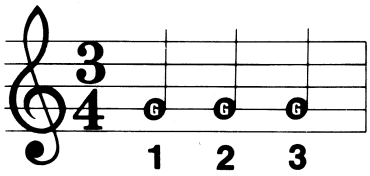
All music is played in time to a *beat.* The six types of notes most often used in SFX music all have a *time value* that relates to the beat:

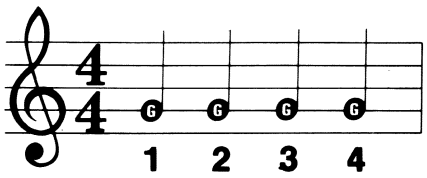
Whole note	Dotted half note	Half note	Dotted quarter note	Quarter note	Eighth note
4 Beats	3 Beats	2 Beats	1½ Beats	1 Beat	½ Beat

The Rest is a silent break in the music. The symbols are written in the staff, and like music notes, rests each have a time value:

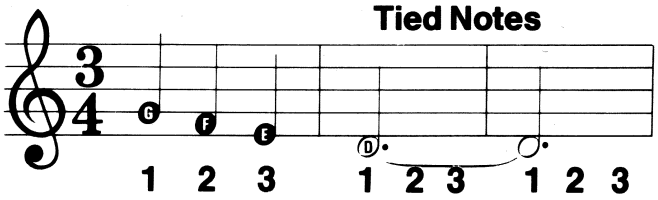


The Time Signature comprises two numbers at the beginning of the music, after the treble clef sign. The top number shows the amount of beats in each measure. The bottom number indicates the type of note that will receive *one* beat. These are the most popular time signatures. The lower number 4 represents the quarter note:

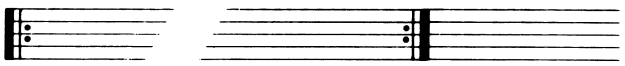




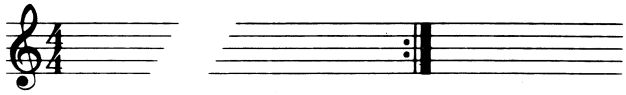
The Tie is a curved line that connects two consecutive notes on the same line or in the same space in the staff. When a tie appears in the music, play the first note and sustain the sound for the *total* time value of the two notes:



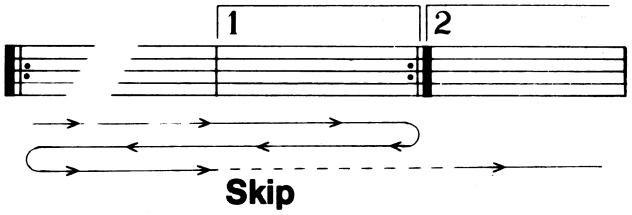
Repeat Signs are two dots alongside double bar lines. They indicate that all the music in between the pairs of repeat signs is to be played through again:



Quite often there will only be one repeat sign at the end of a passage of music. The repeat is then made from the very beginning:



Double Endings are sections of music with staff repeat signs. 1st and 2nd time brackets above the staff indicate where a short 'skip' is to be made in the music after the repeat has been played:



Left Hand Keyboard Accompaniment. SFX music has Major and Minor chords clearly written above the staff. The optional 'seventh' type of chord is shown with the 7 outside the chord frame:

Your keyboard Owner's Manual will explain how these chords are played with your left hand.

Conventional (Fingered) Chords can also be used. **The SFX Master Chord Chart** in this book shows the most practical chord positions for this type of left hand accompaniment.

Right Hand Fingering
Always use recommended fingering when indicated in SFX music.

After The Ball

Words & Music by Charles K. Harris

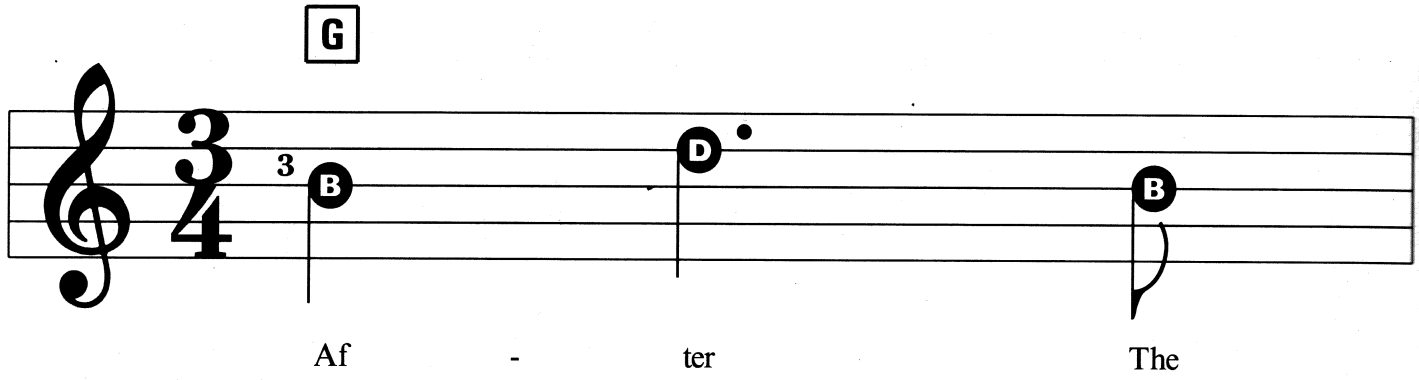
Suggested Registration: Strings or Trumpet

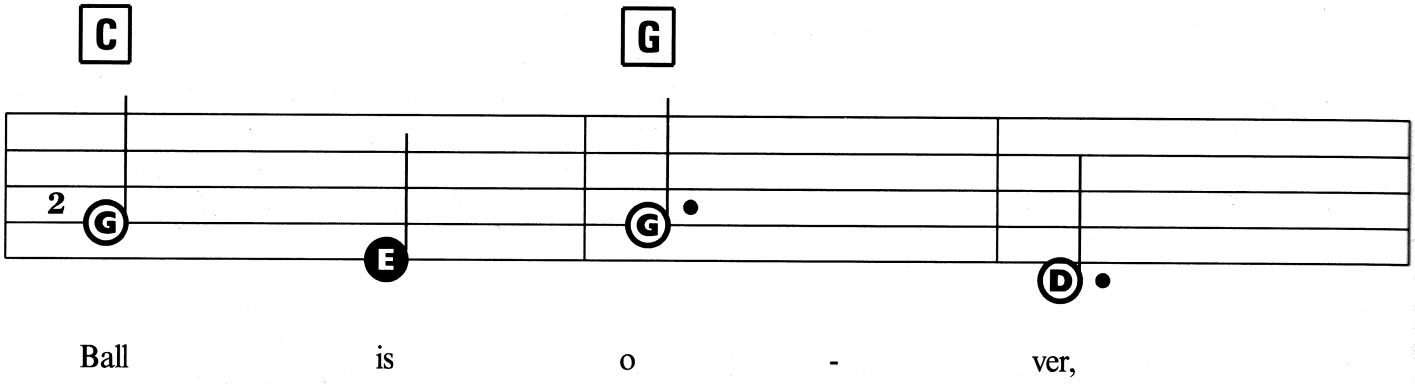
Rhythm: Waltz

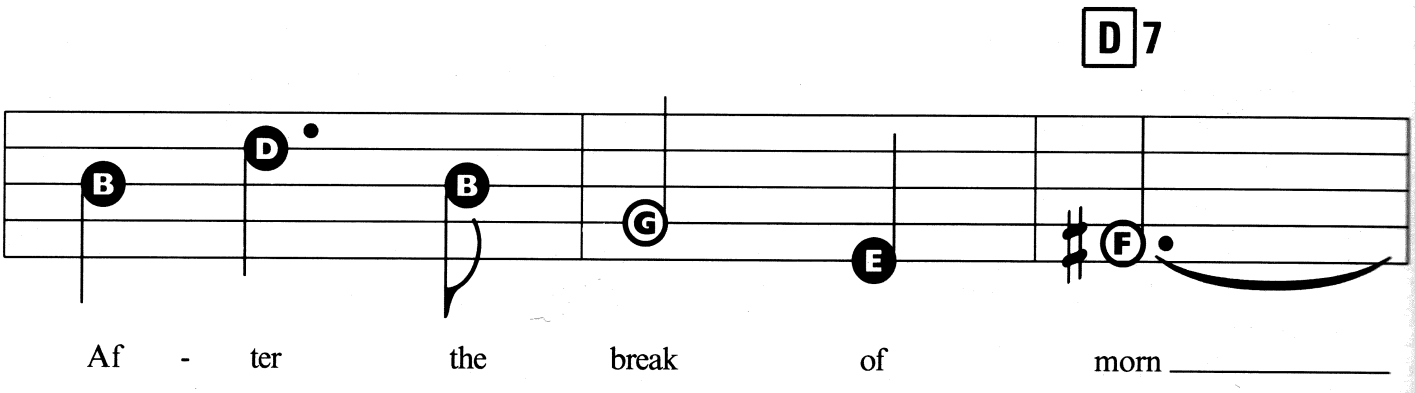
Tempo: Fast

Technique: Dotted quarter notes

Sharps. ♯







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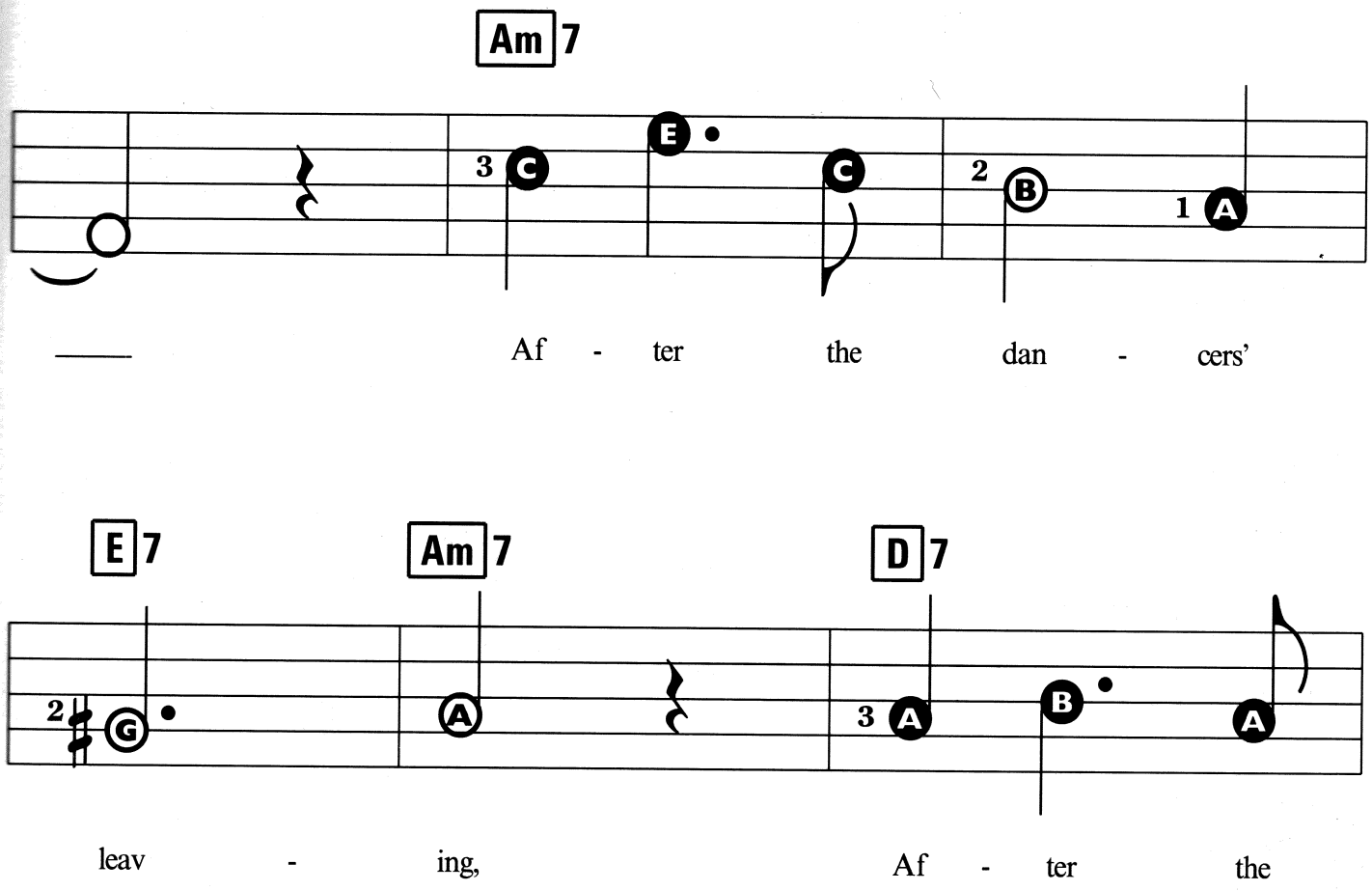
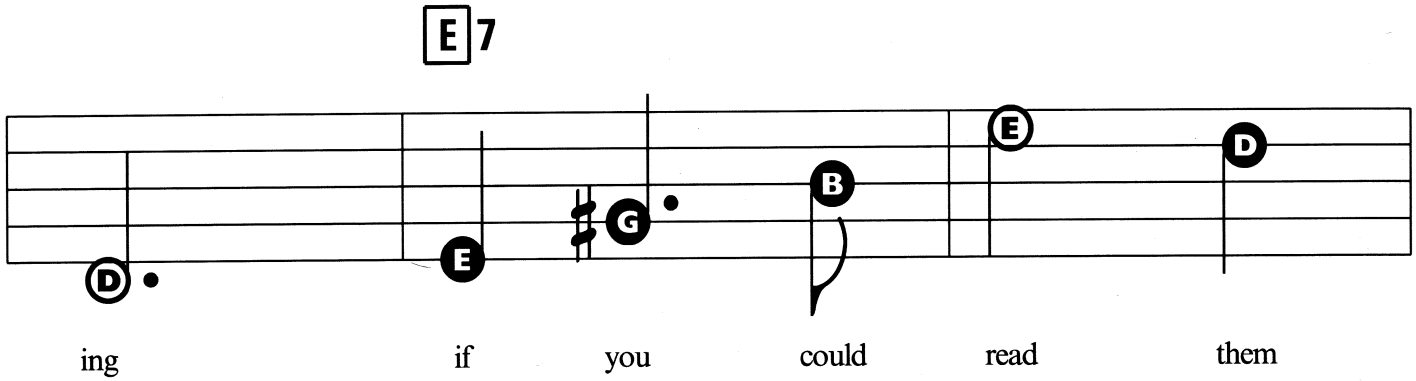
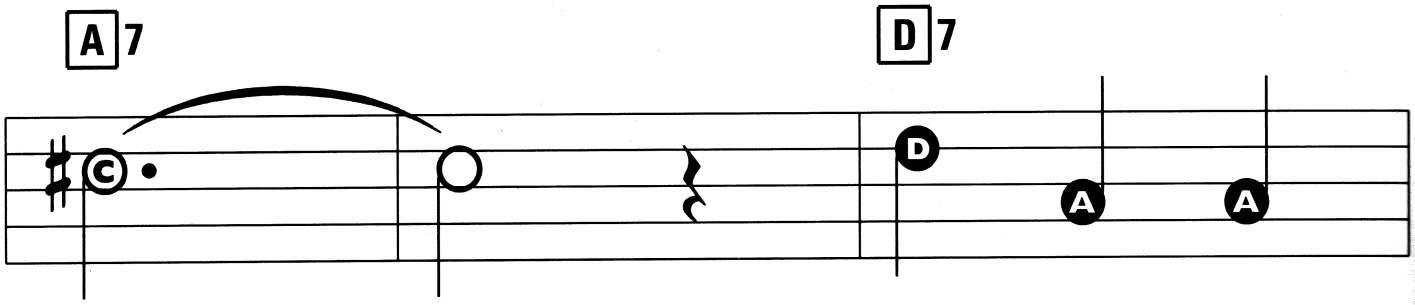
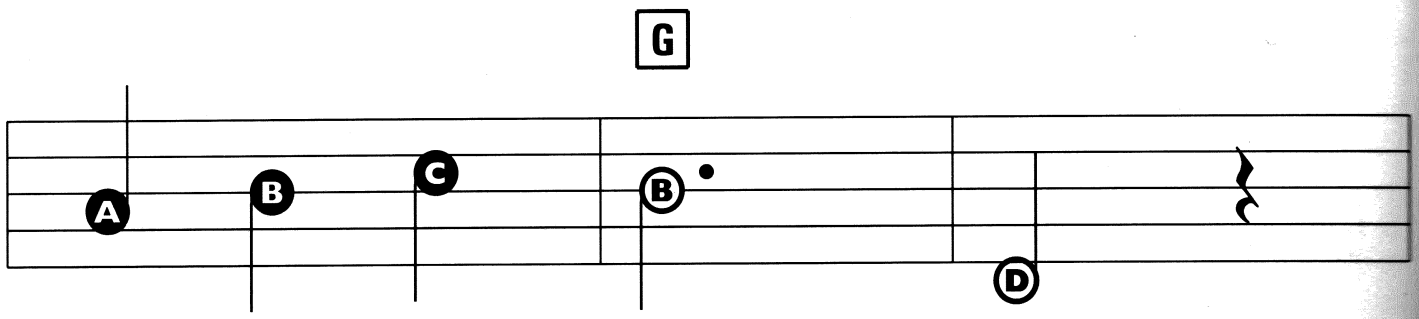

Am 7
E 7
Am 7
D 7
G
D 7
G
C
G
—— Af - ter the dan - cers'
leav - ing, Af - ter the
stars are gone. ——
Ma - ny a heart is ach -



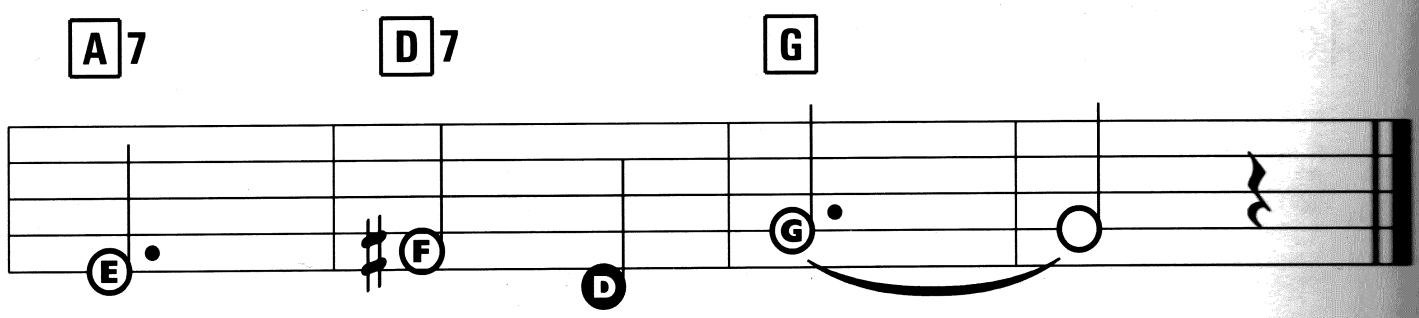
ing if you could read them



all, _____ Ma - ny the



hopes that have van - ished,



Af - ter The Ball. _____

Once Upon A Dream

Words & Music by
Sammy Fain & Jack Lawrence

Suggested Registration: Saxophone or Strings

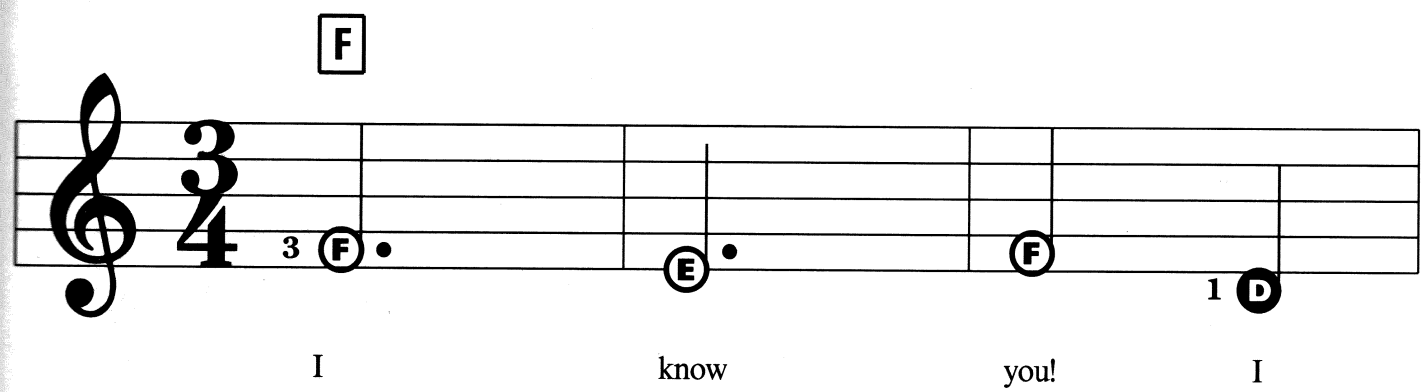
Rhythm: Waltz

Tempo: Fast

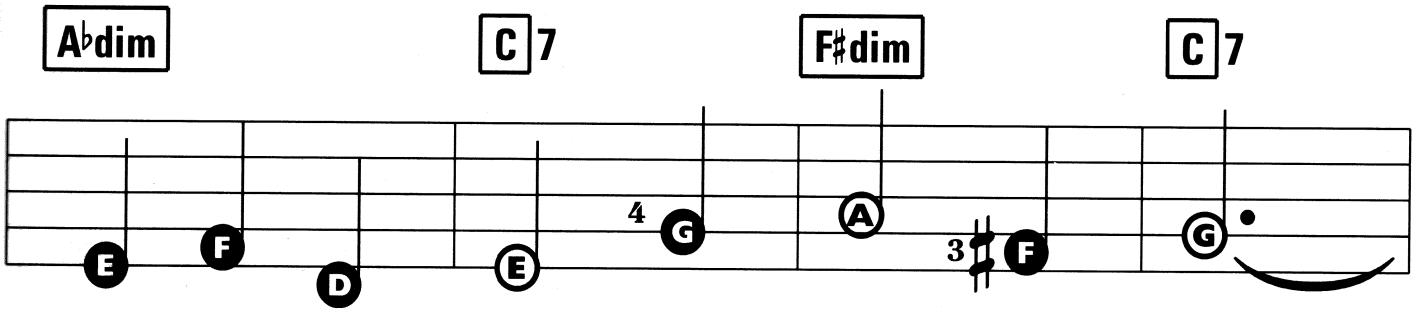
Technique: Fast Waltz tempo

Sharps and Flats. ♯ ♭

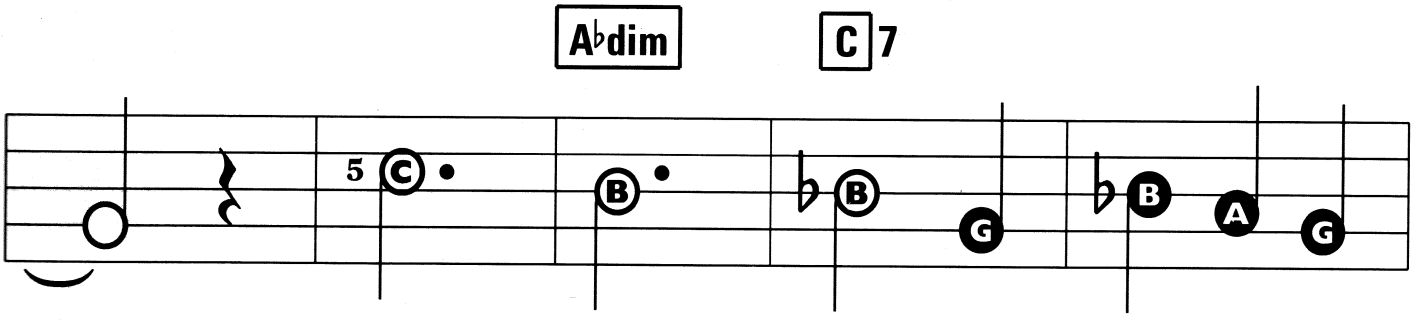
Diminished chords A♭dim F♯dim



I know you! I



walked with you Once Up - on A Dream ____



___ I know you! The gleam in your

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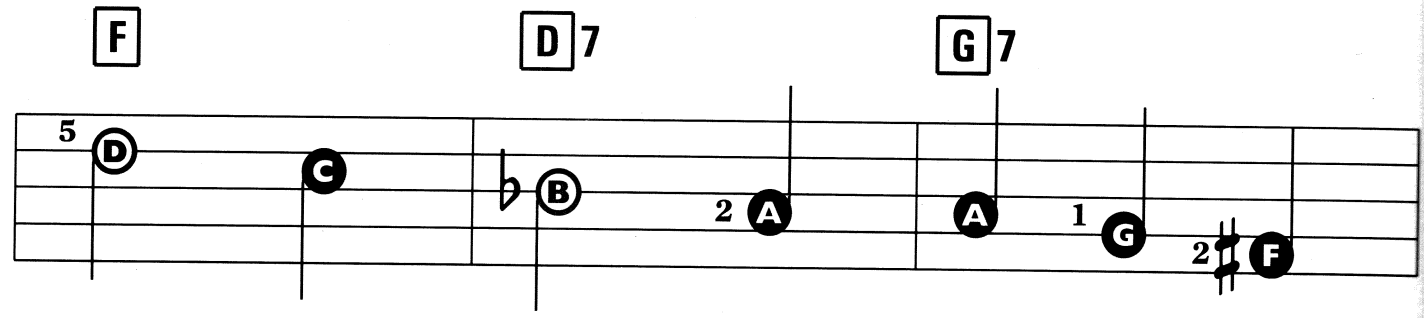
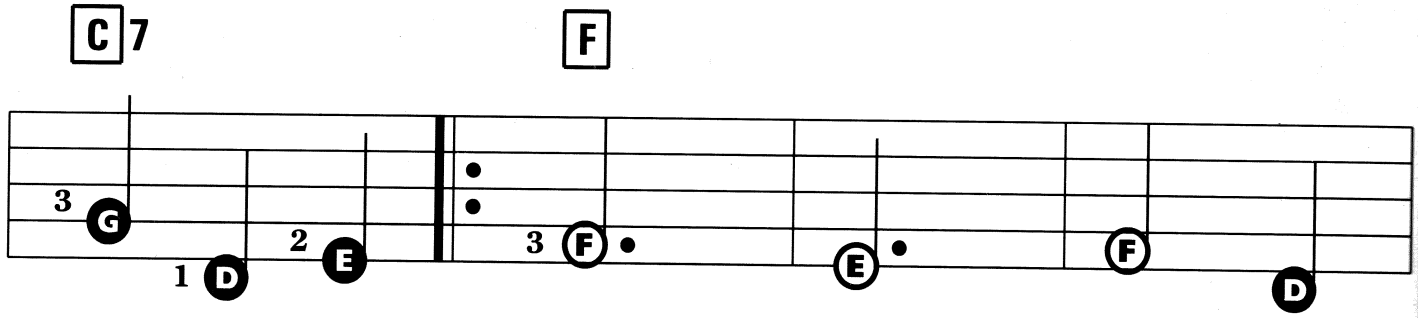
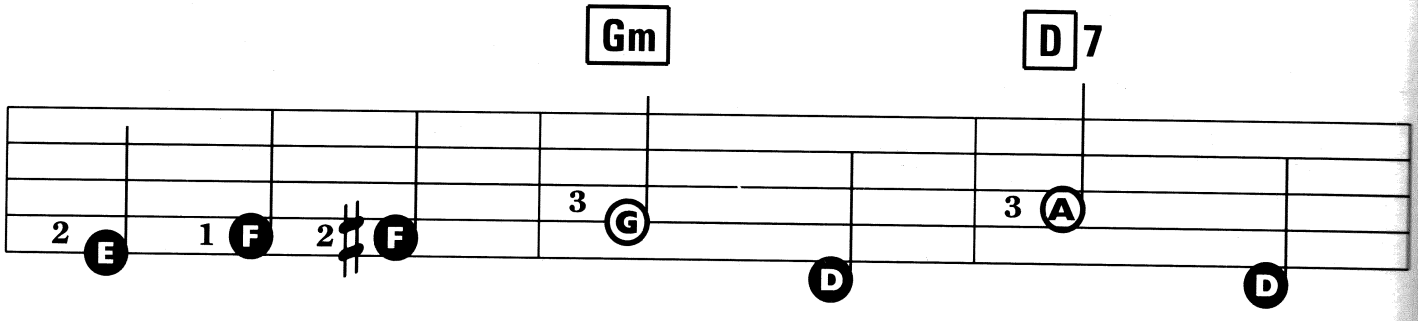


eyes is so fa - mil - iar a



gleam. Yet I know it's true that



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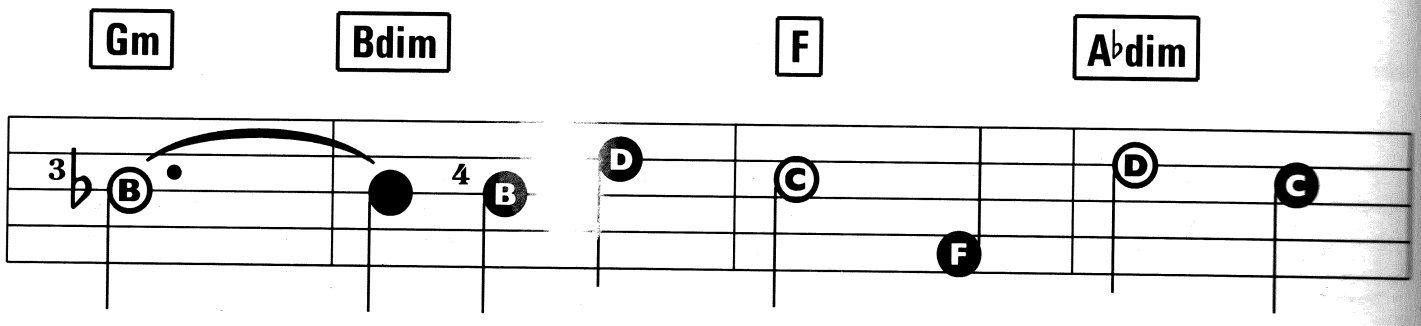
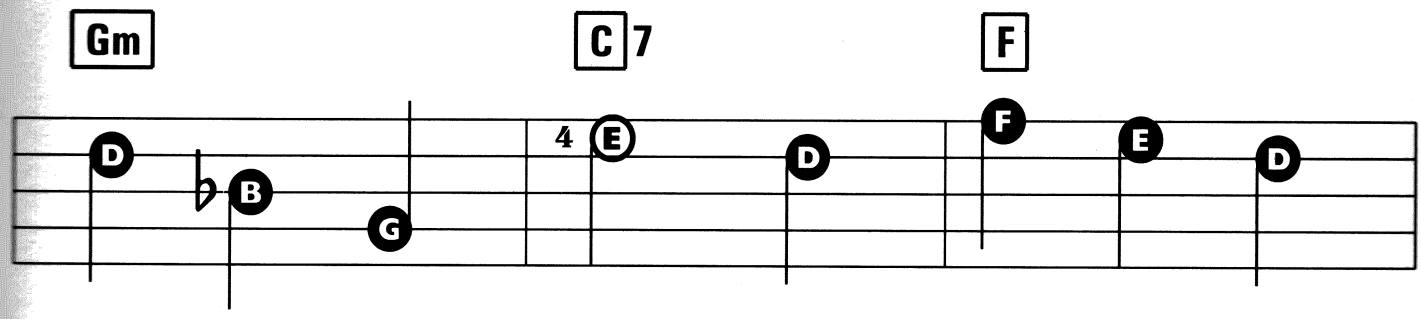
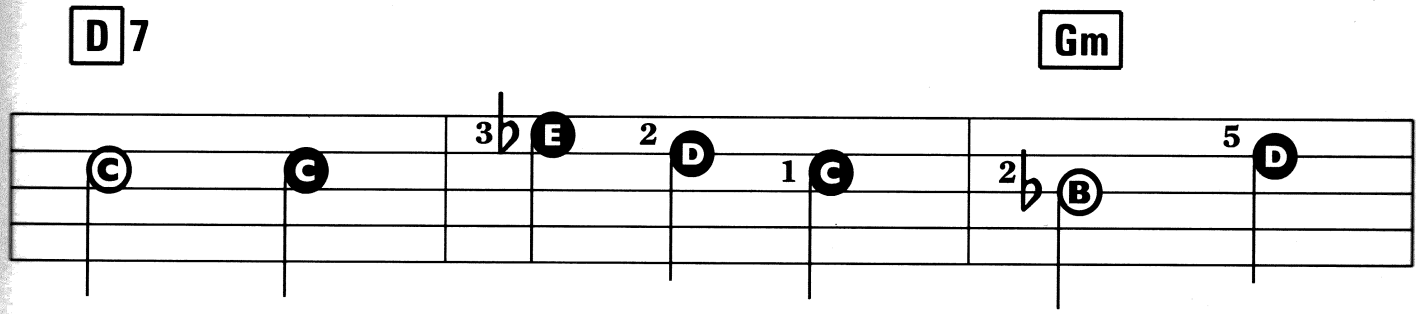


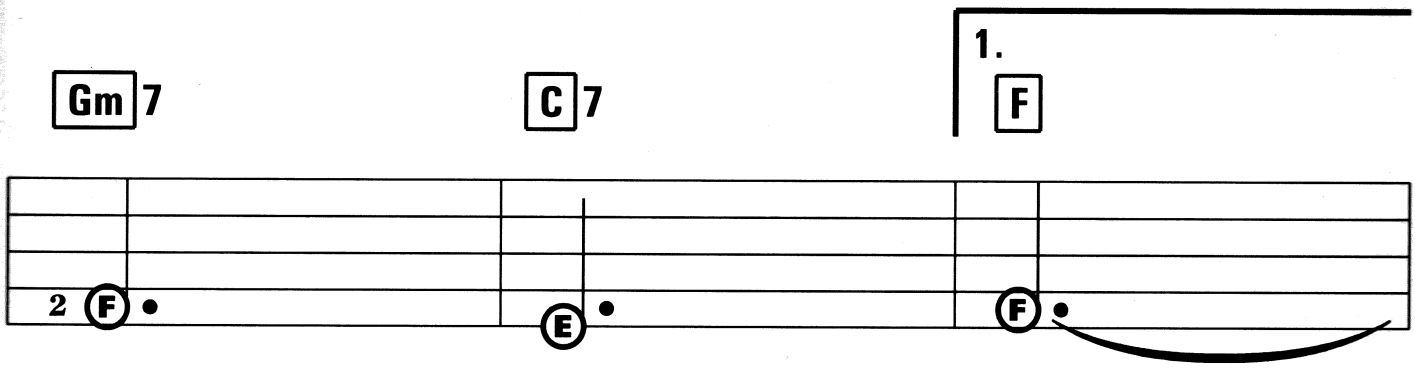
seem, _____ But if I know you, I



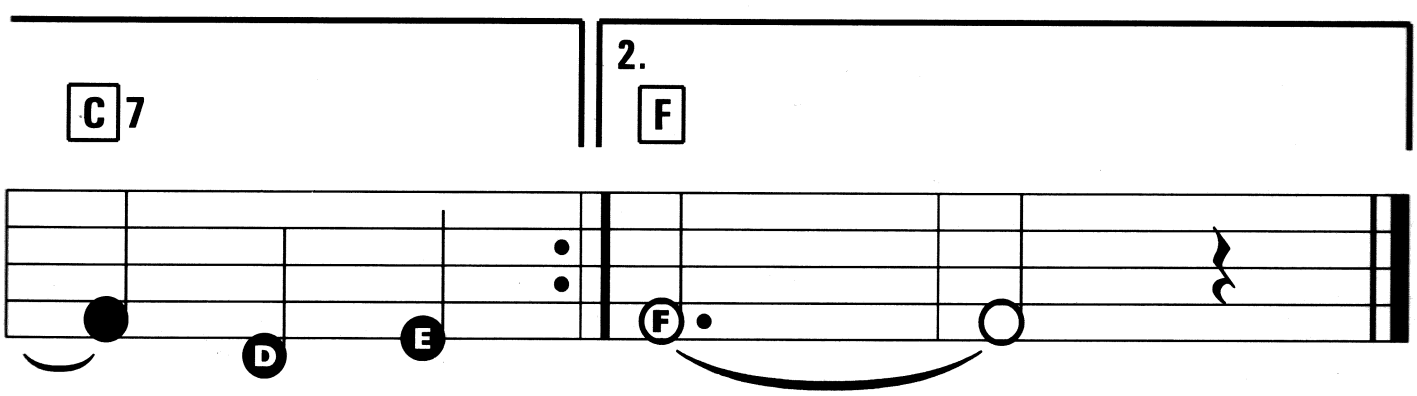
know what you'll do; You'll love me at



once the way you did Once Up -



on A Dream. _____



_____ And I Dream. _____

Prelude

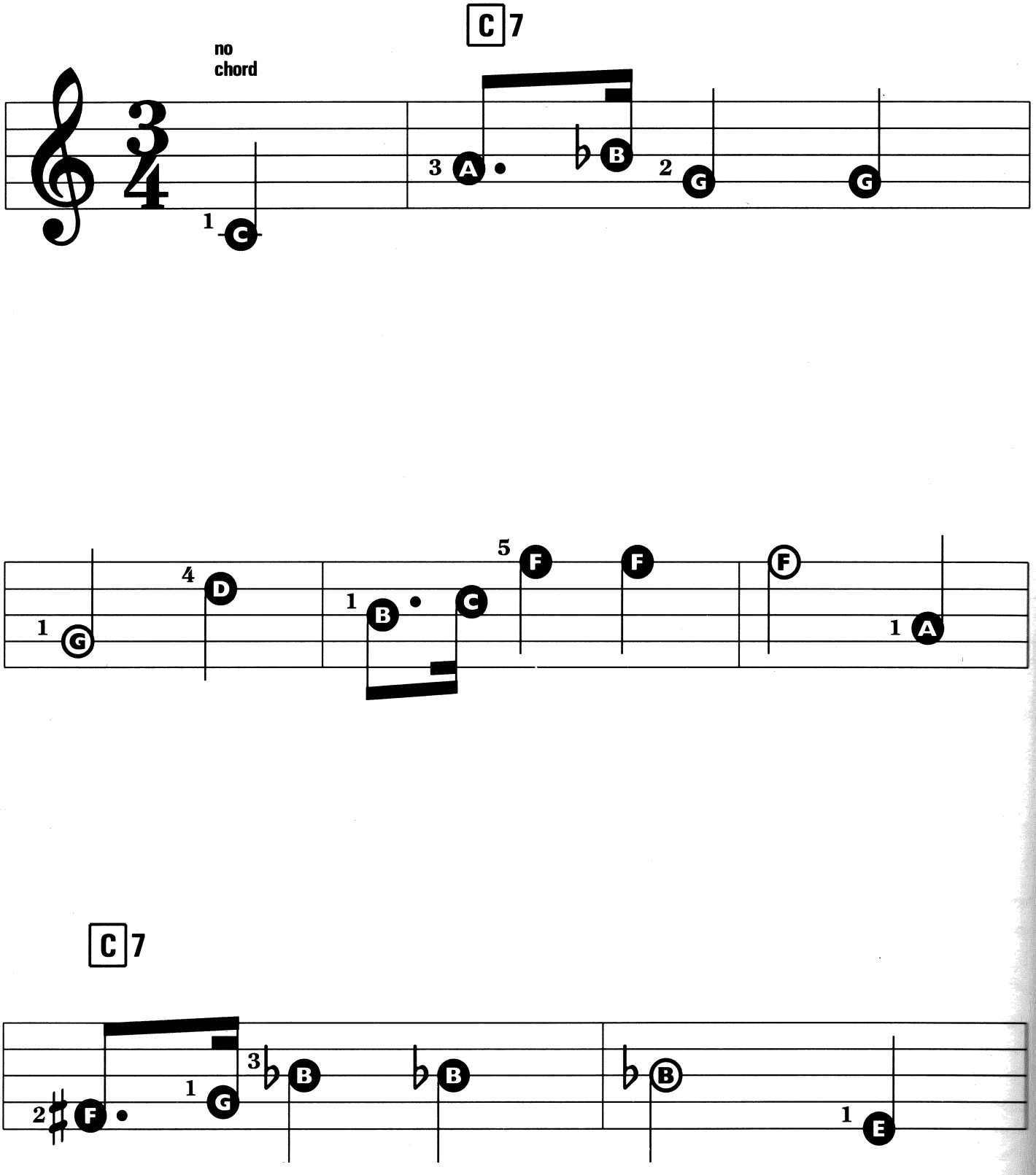
Composed by Frederik Chopin

Suggested Registration: Piano or Strings

Rhythm: Waltz

Tempo: Medium Slow

Technique: Dotted eighth note – sixteenth note phrases.



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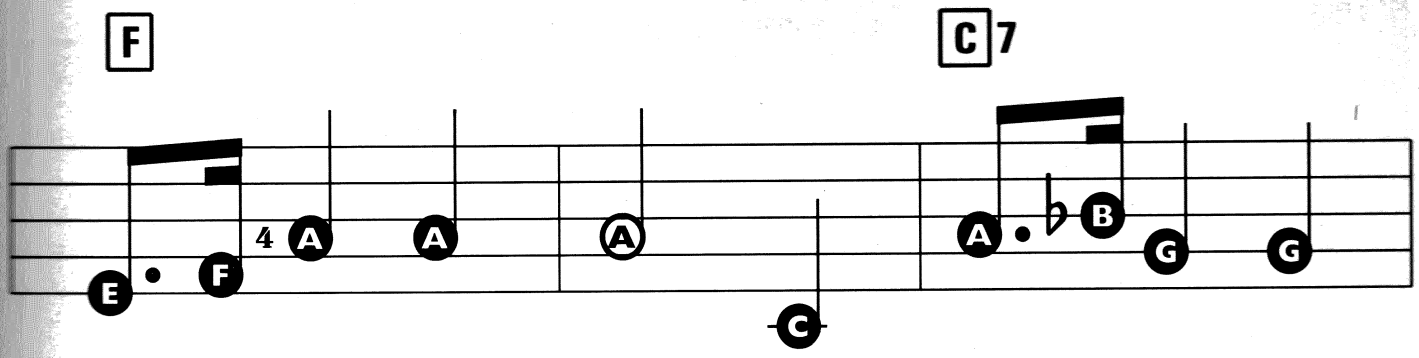
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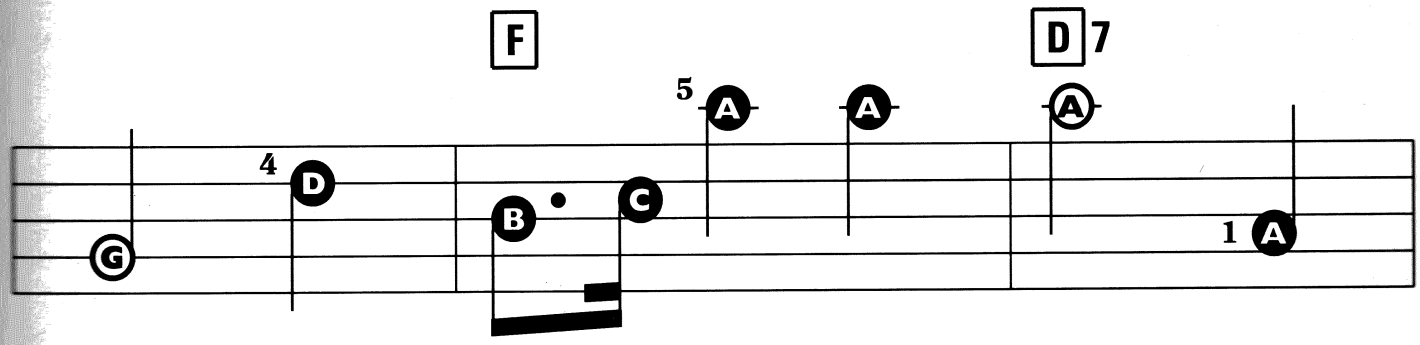
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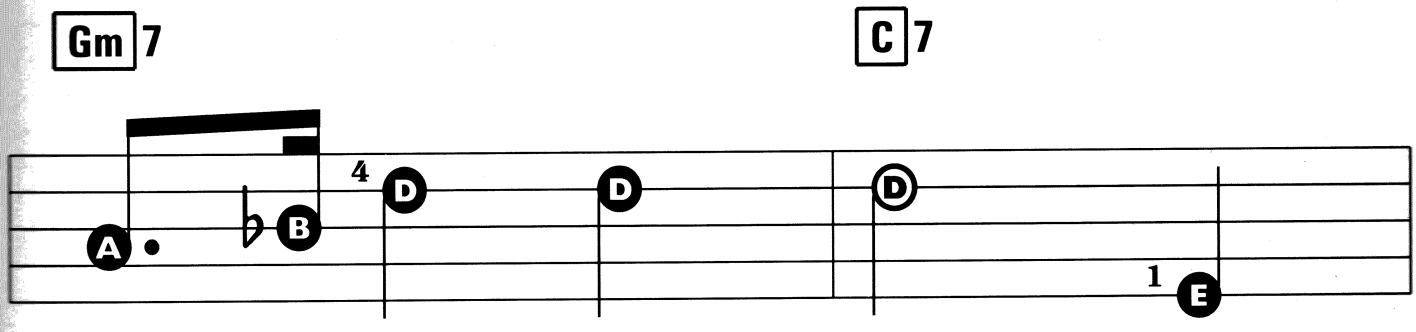
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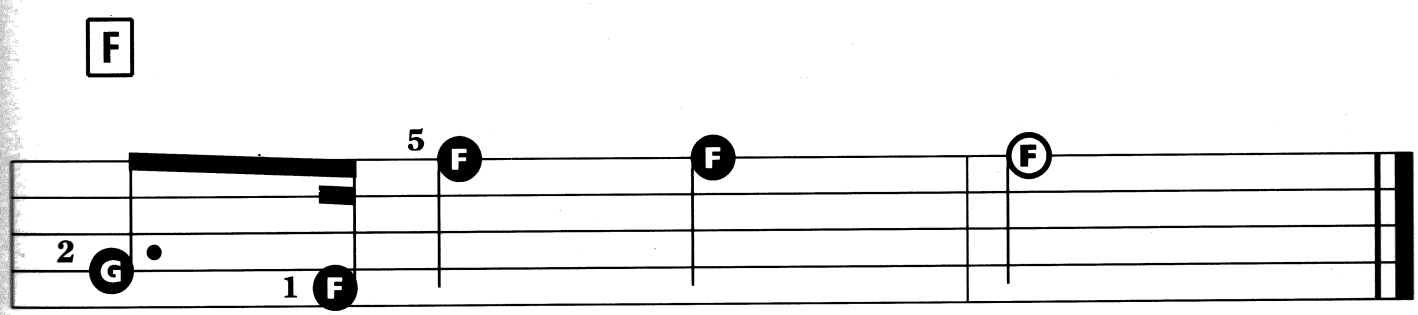

F

Swedish Rhapsody (Midsummer Vigil)

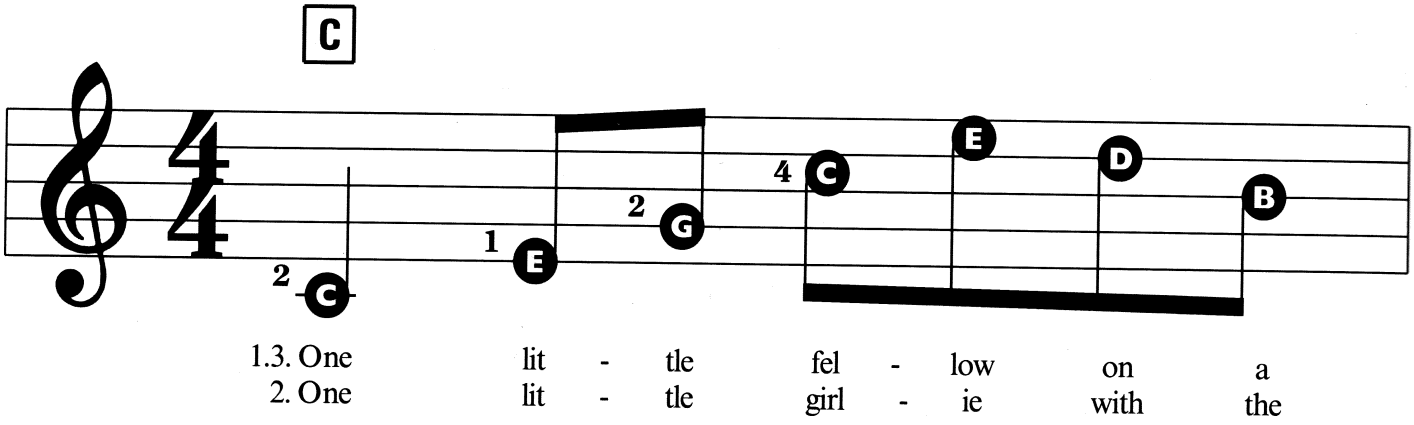
Based on themes by Hugo Alfven
Adaptation by Percy Faith

Suggested Registration: Strings or Celeste

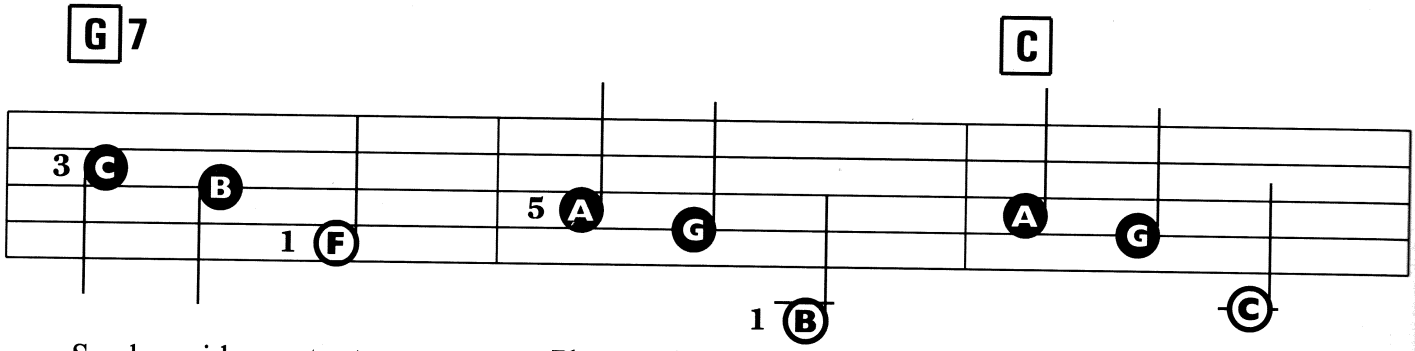
Rhythm: Swing or Polka

Tempo: Medium

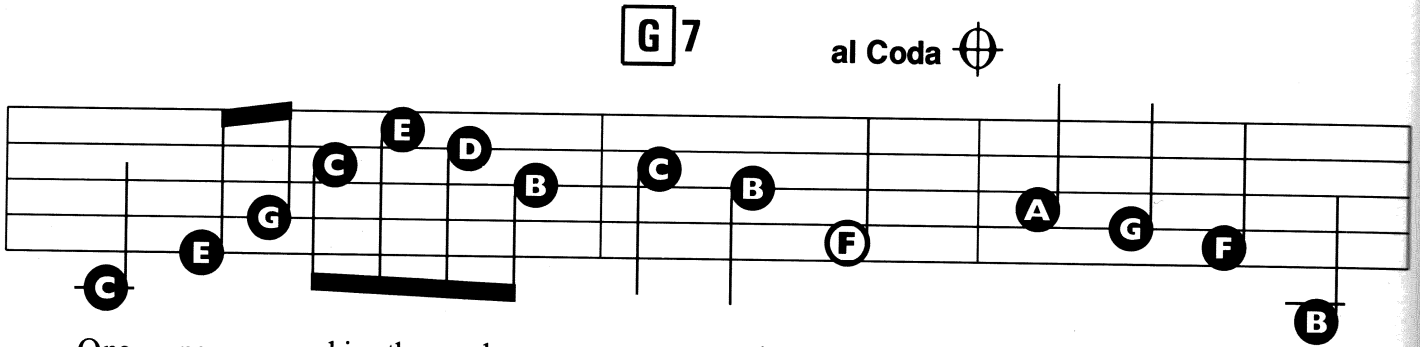
Technique: Eighth note phrases
Repeat section, and D.C. al Coda



1.3. One lit - tle fel - low on a
2. One lit - tle girl - ie with the



Swed - ish street, Play - ing sweet, Tweet tweet tweet.
gold - en hair, Danc - ing there in the square.



One pen - ny whis - tle and an oom - pah beat, } Swed - ish Rhap - so -
One lit - tle mel - o - dy is in the air, }

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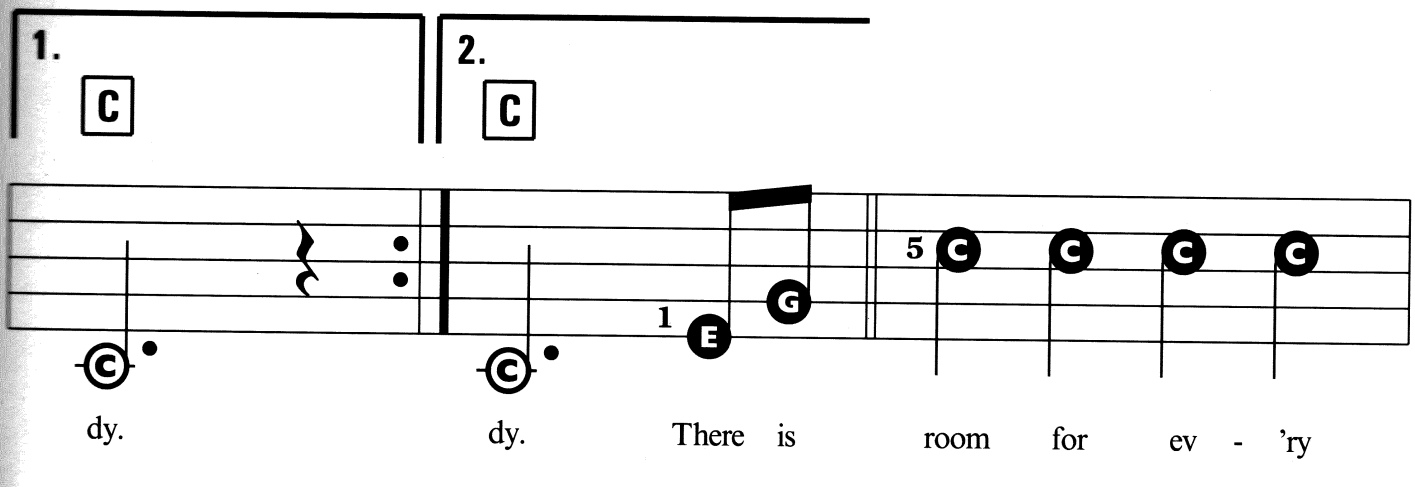
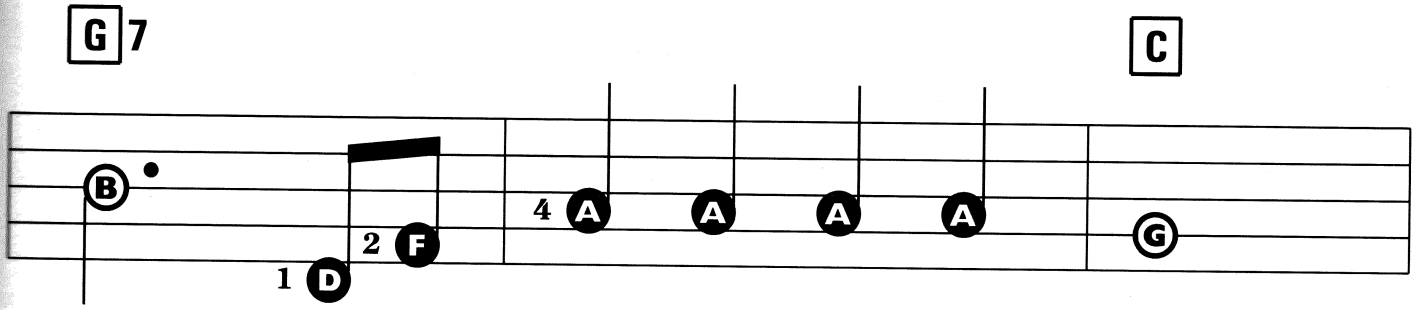
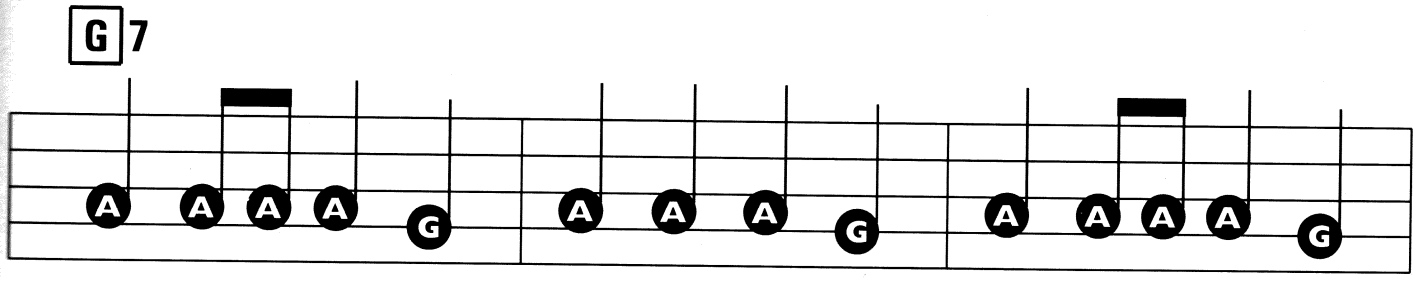


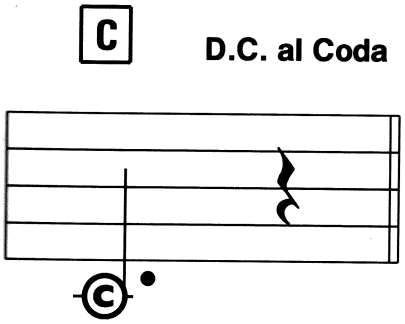
dy. dy. There is room for ev - 'ry



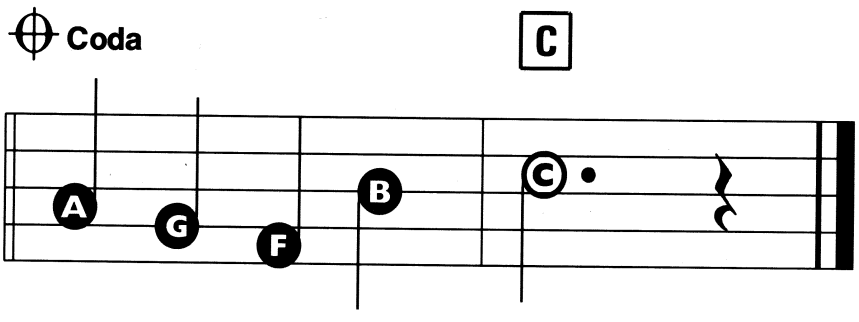
one, At a con - cert in the sun.



Hi - did - dle deed - in, Go to Swed - en, If you are need - in'



fun.



Swed - ish Rhap - so - dy.

Tales From The Vienna Woods

Composed by Johann Strauss

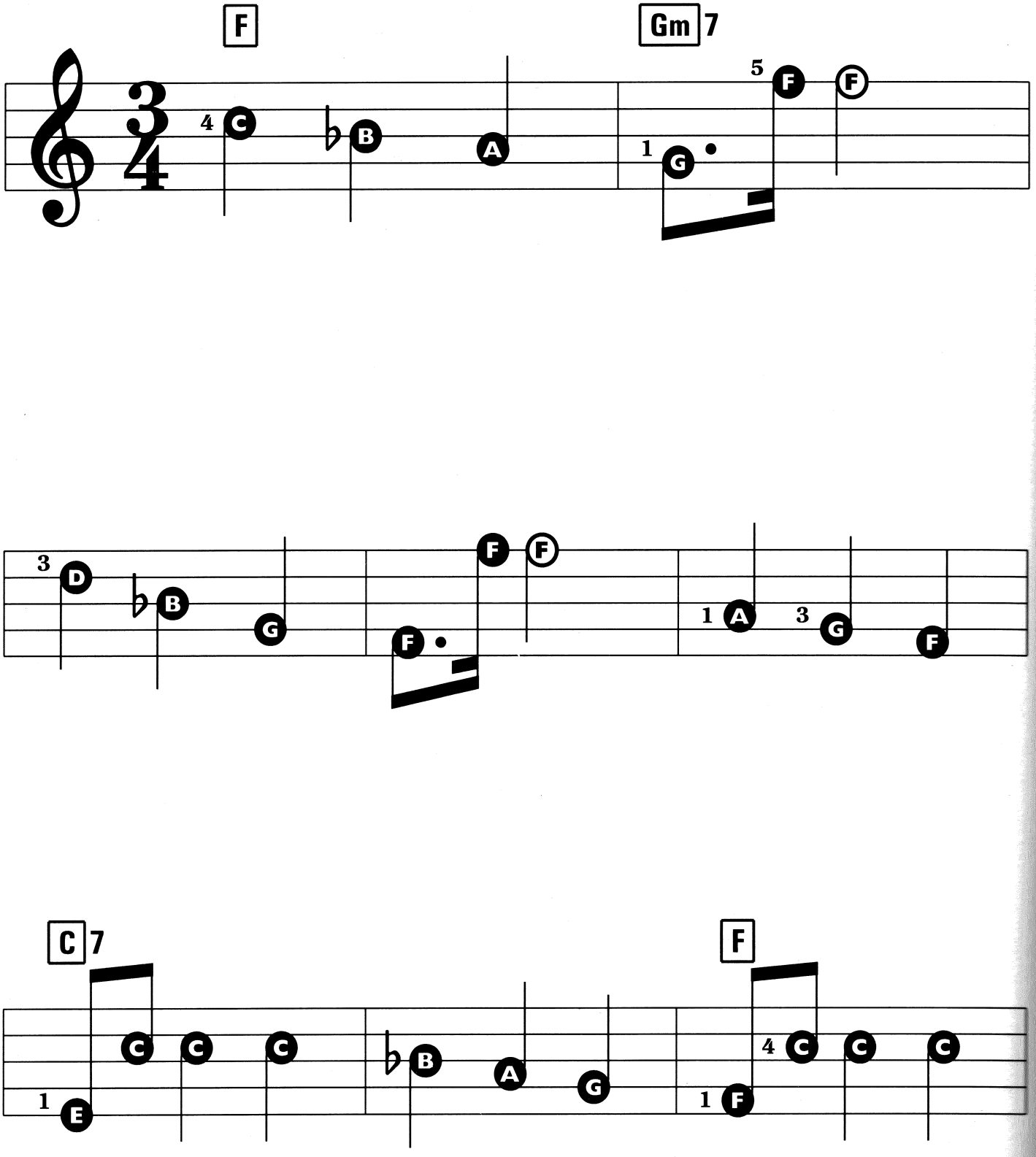
Suggested Registration: Strings or Vibraphone

Rhythm: Waltz

Tempo: Medium Fast

Technique: Dotted eighth note phrases

Tied notes



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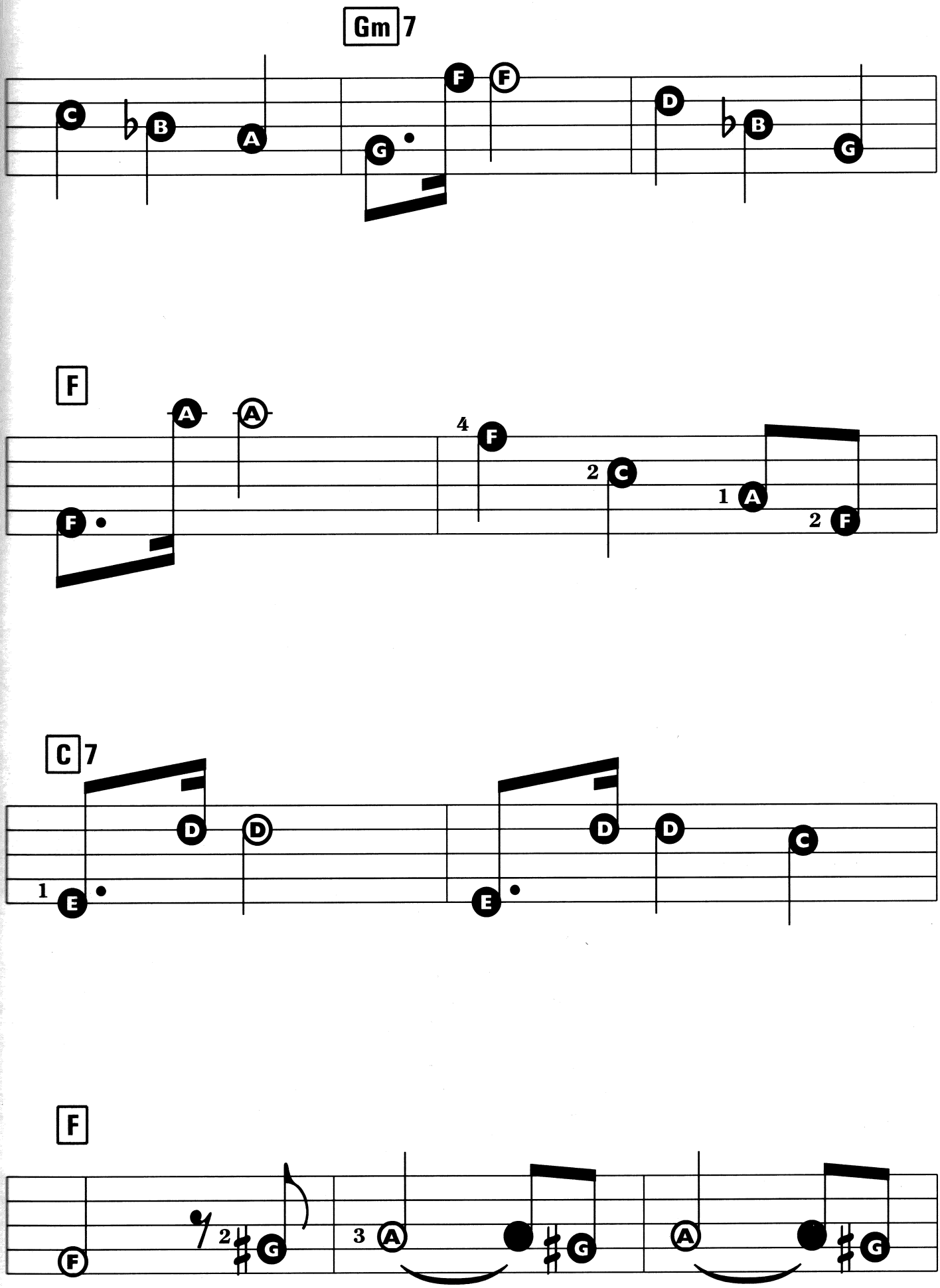
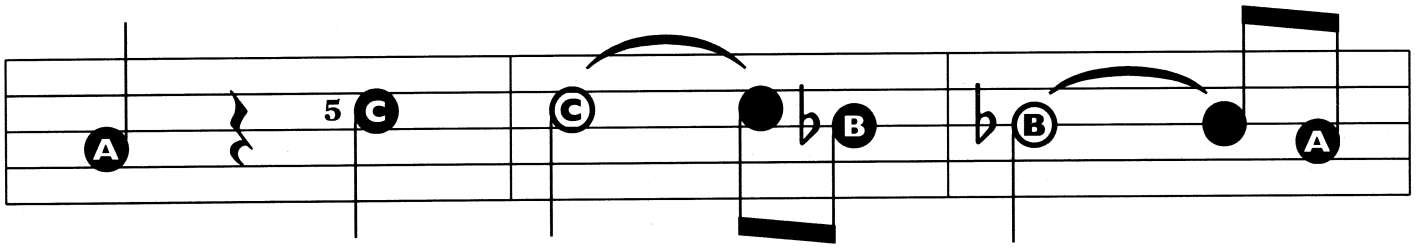
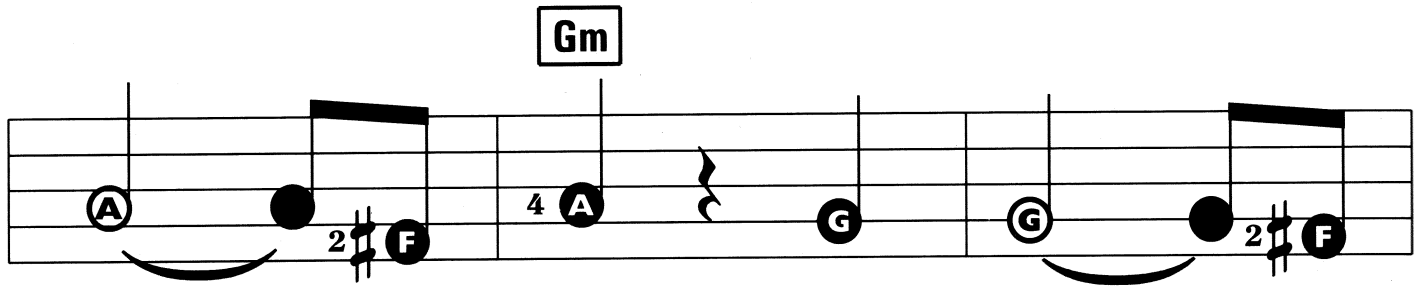
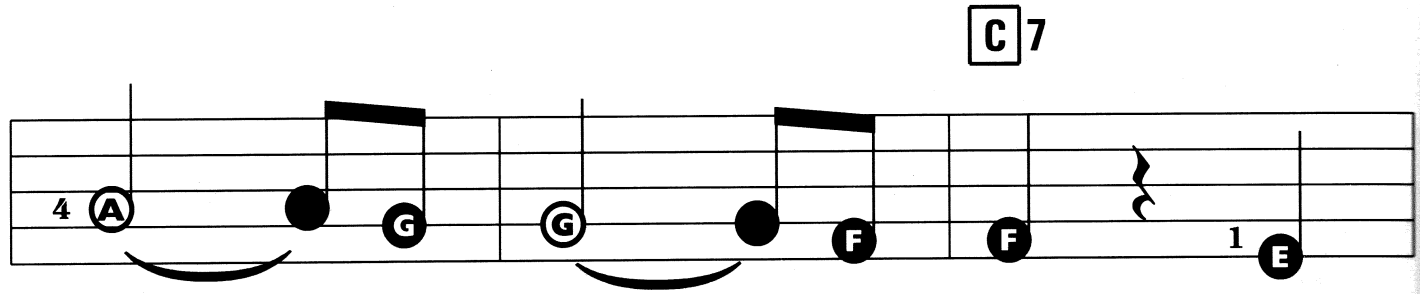
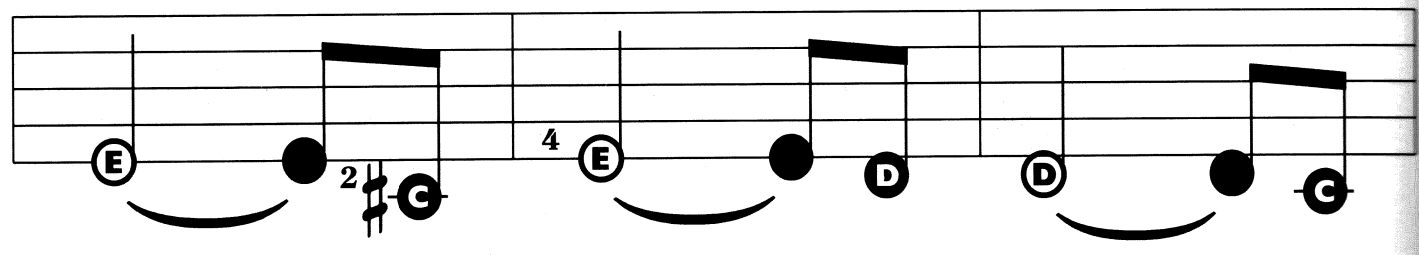
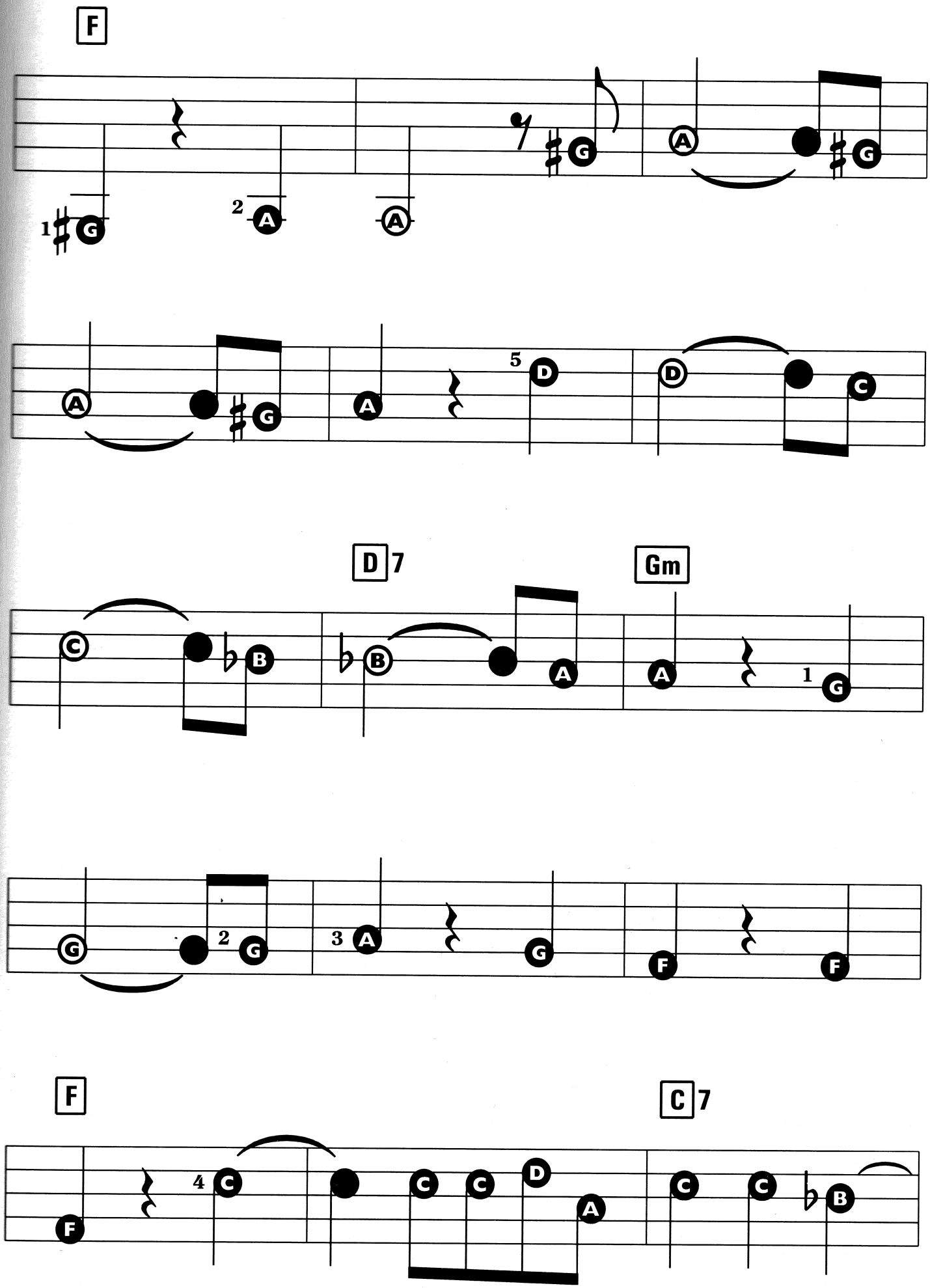

Gm7
C
B
A
G
F
F
D
B
G
F
A
A
F
4
F
2
C
1
A
2
F
C7
D
D
1
E
E
D
D
C
F
2
G
3
A
G
A
G

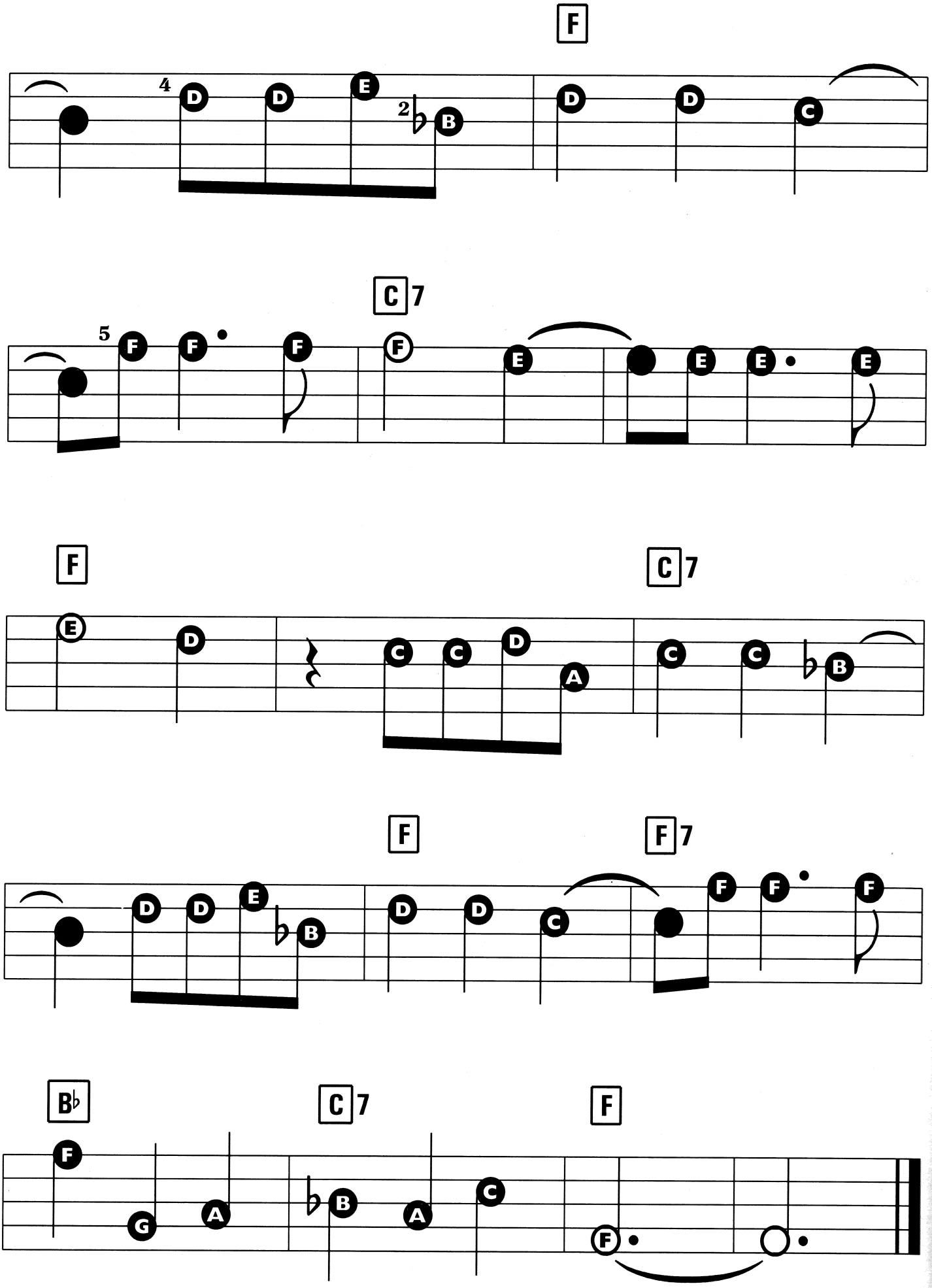

5
A
C
C
B
B
A


Gm
A
2
F
4
A
G
G
2
F


C7
4
A
G
G
F
F
1
E


E
2
C
4
E
D
D
C


F
D7
Gm
F
C7


F
C7
F
C7
F
F7
B♭
C7
F

Le Donna E Mobile

Composed by Giuseppe Verdi

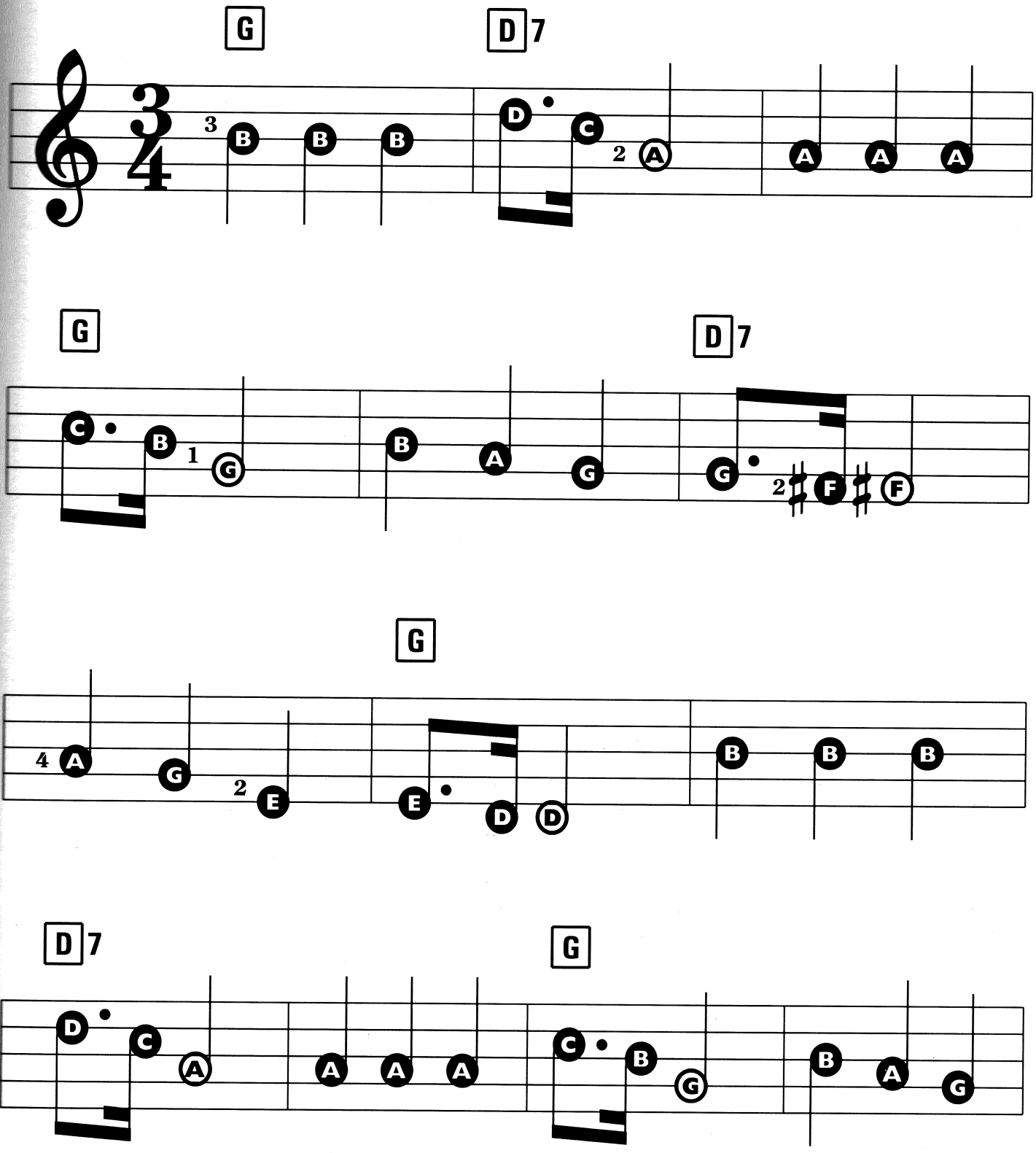
Suggested Registration: Accordion or Trumpet

Rhythm: Waltz

Tempo: Medium Fast

Technique: Dotted eighth note phrases

Eighth note triplets



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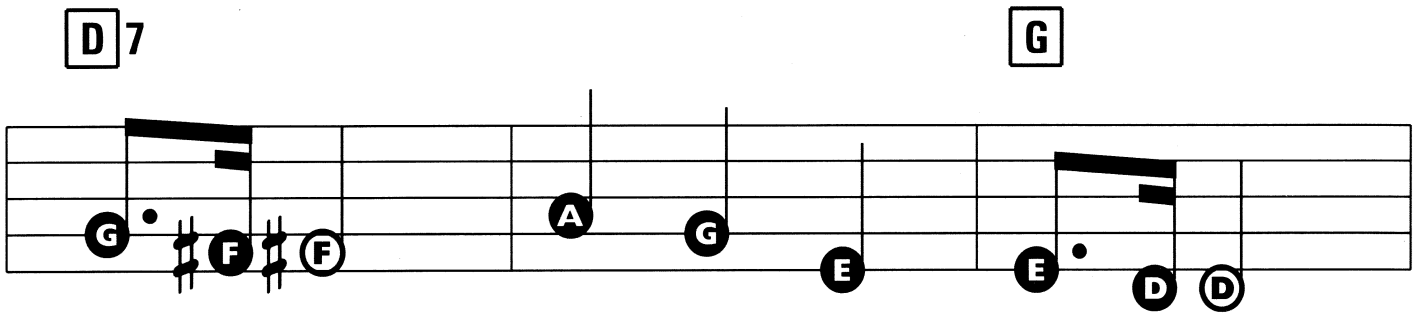
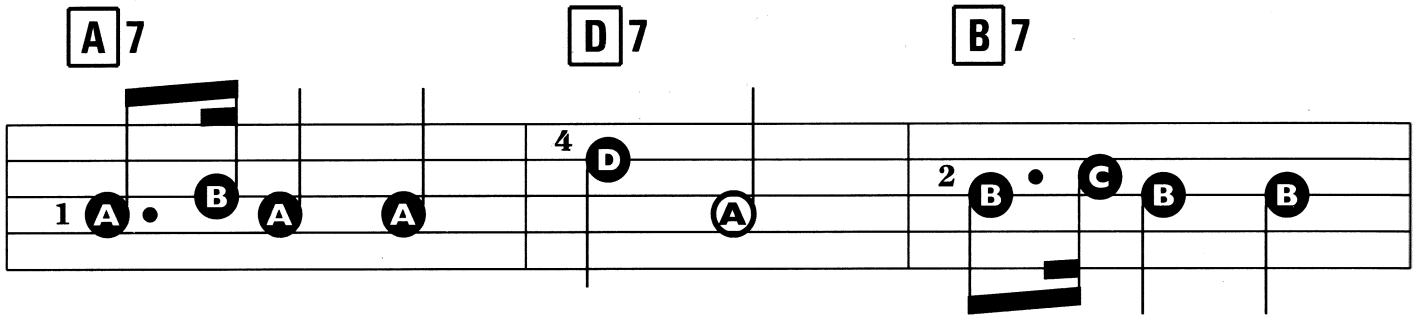
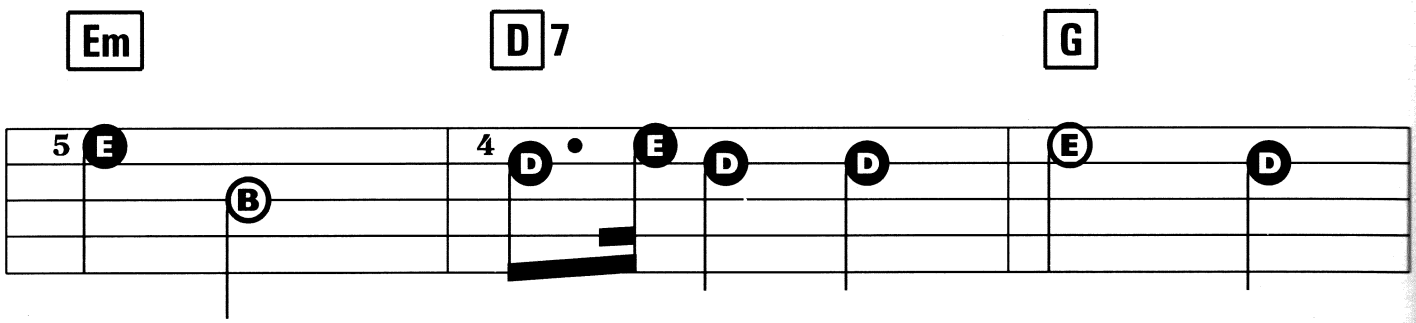
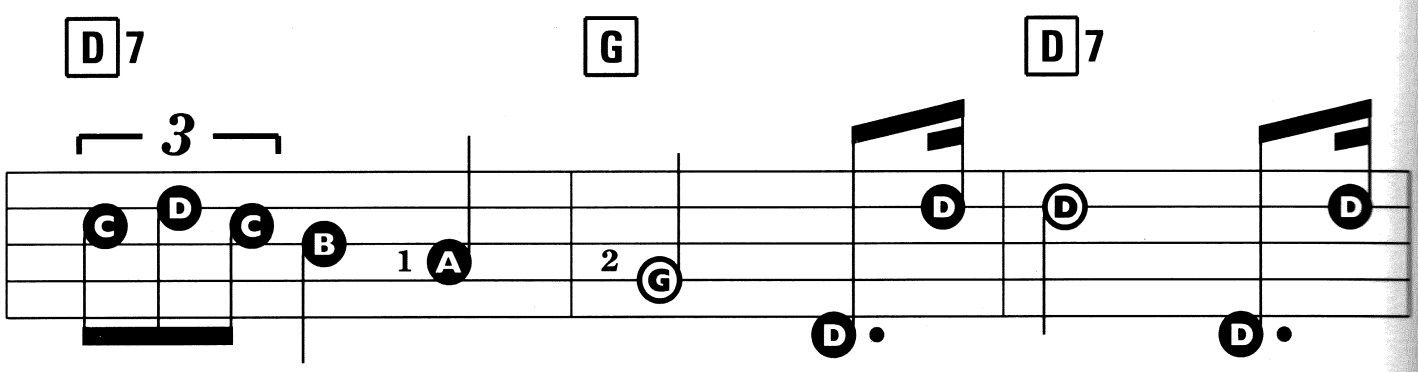
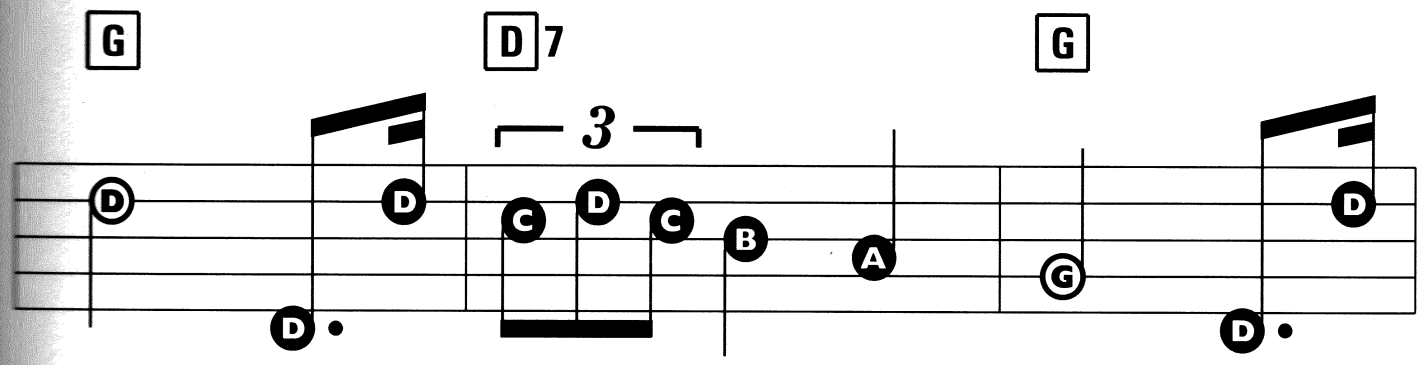
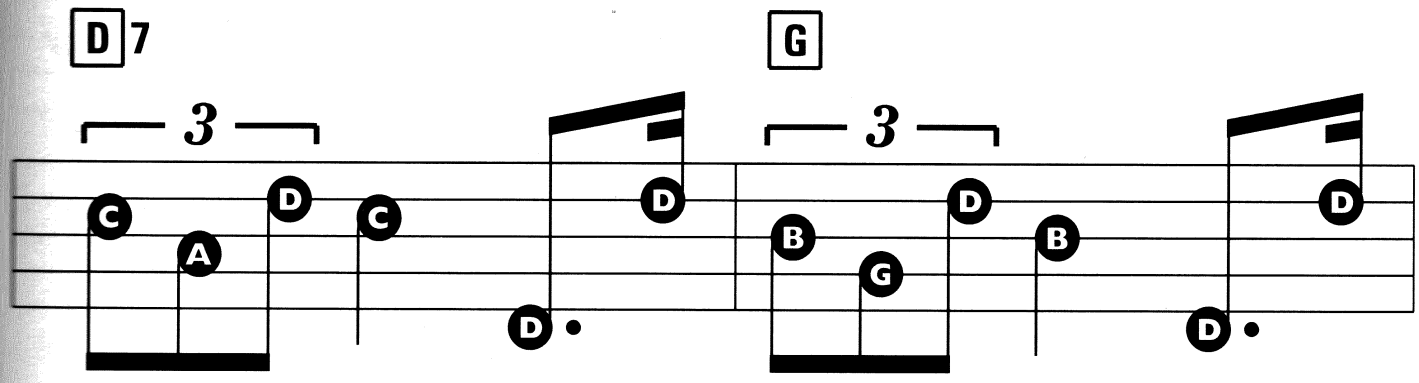

D7
G

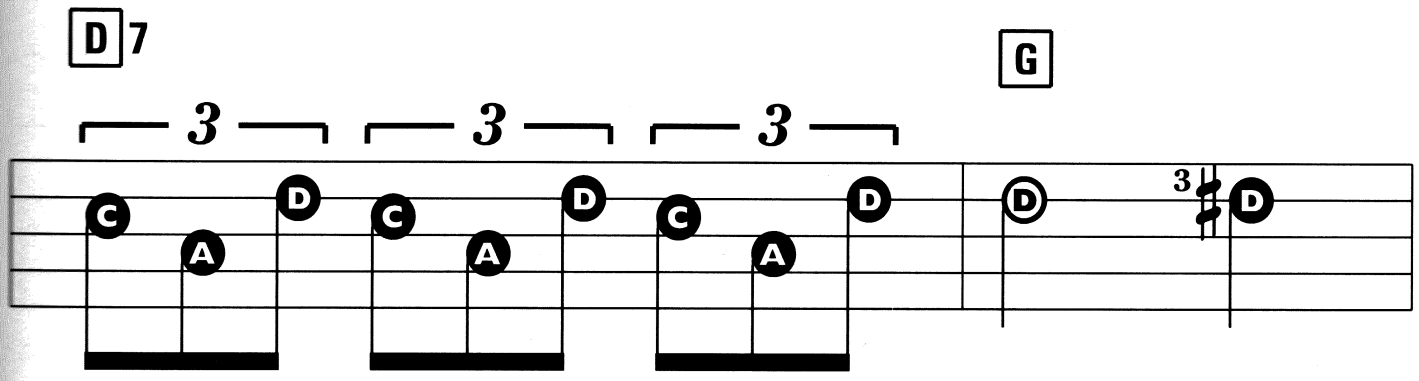

A7
D7
B7

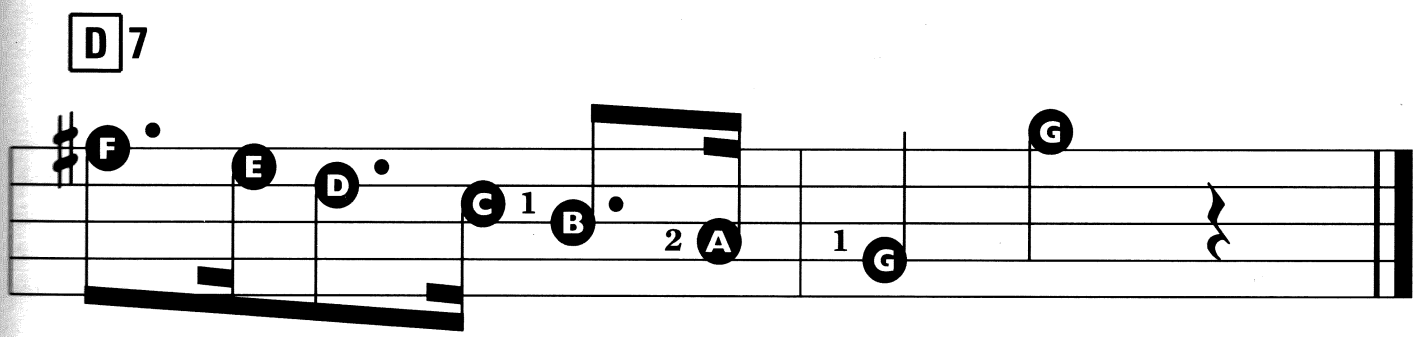

Em
D7
G


D7
G
D7
3


G
D7
G
3
D
D
D
C
D
C
B
A
G
D
D


D7
G
3
3
C
A
D
C
D
D
B
G
D
B
D
D


D7
G
3
3
3
C
A
D
C
A
D
C
A
D
D
3
D


D7
F
E
D
C
1
B
2
A
1
G
G

Hey Jealous Lover

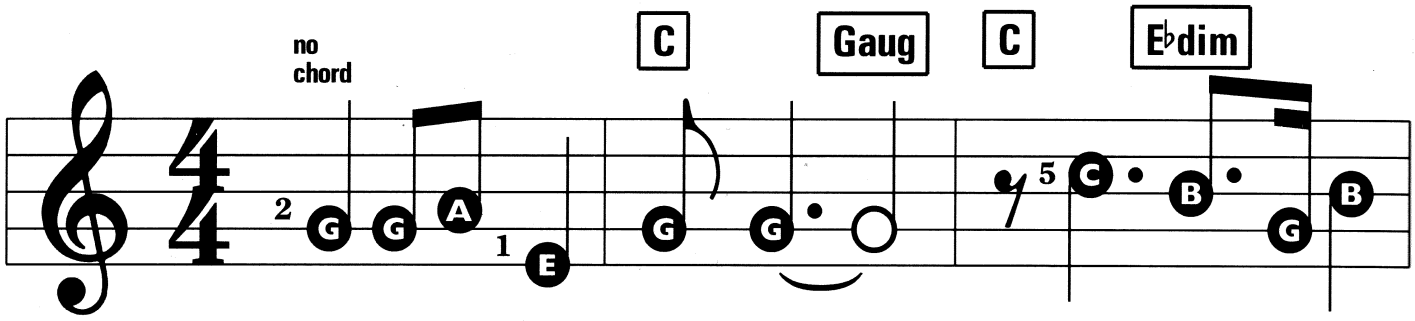
Words & Music by
Sammy Cahn, Kay Twomey & Bee Walker

Suggested Registration: Piano or Vibraphone

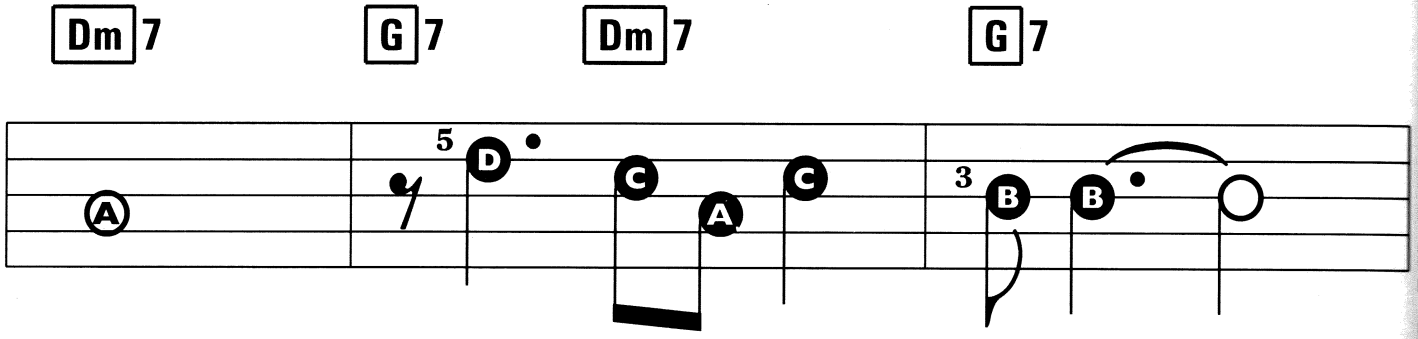
Rhythm: Swing

Tempo: Medium

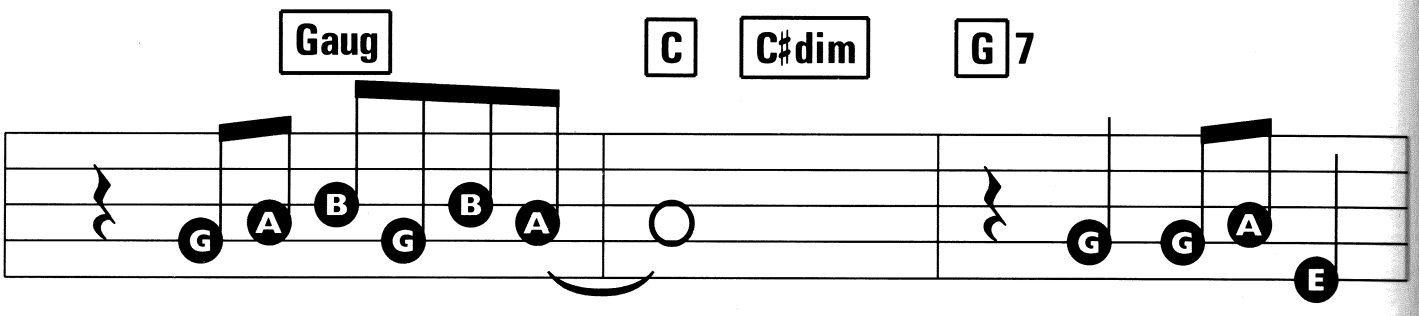
Technique: Augmented and diminished chords
Gaug E♭dim C♯dim



Hey Jeal - ous Lov - er, _____ You're act - ing so



strange, Hey Jeal - ous Lov - er, _____



What is mak - ing you change? _____ Hey Jeal - ous

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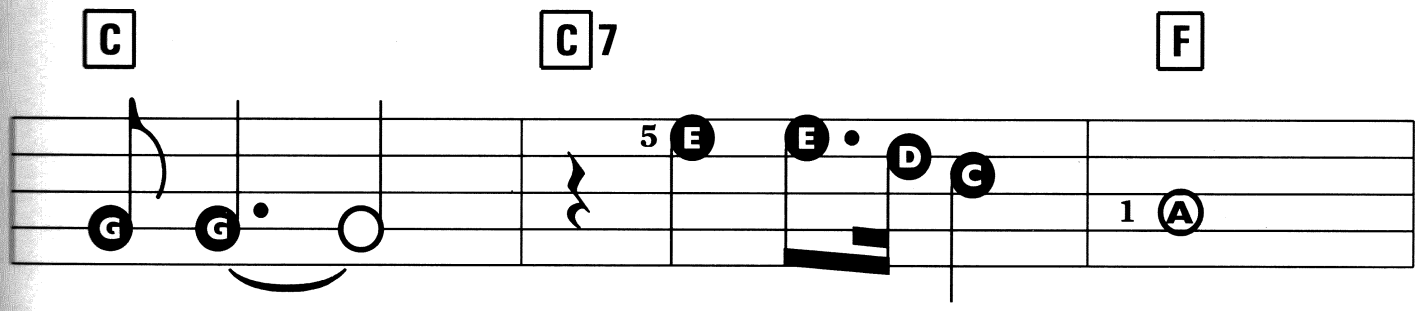
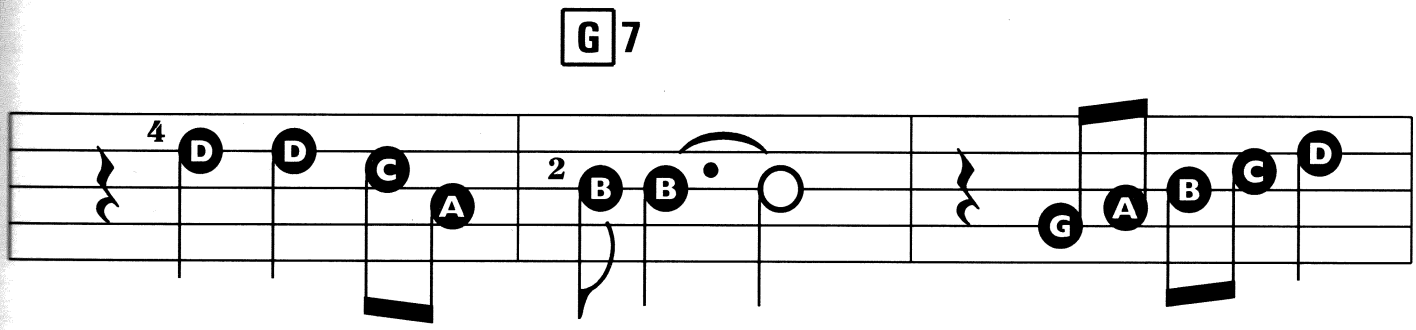
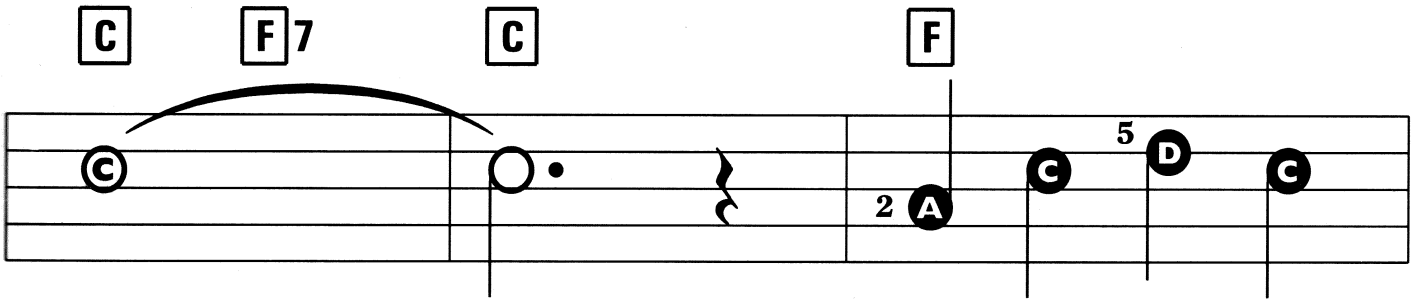


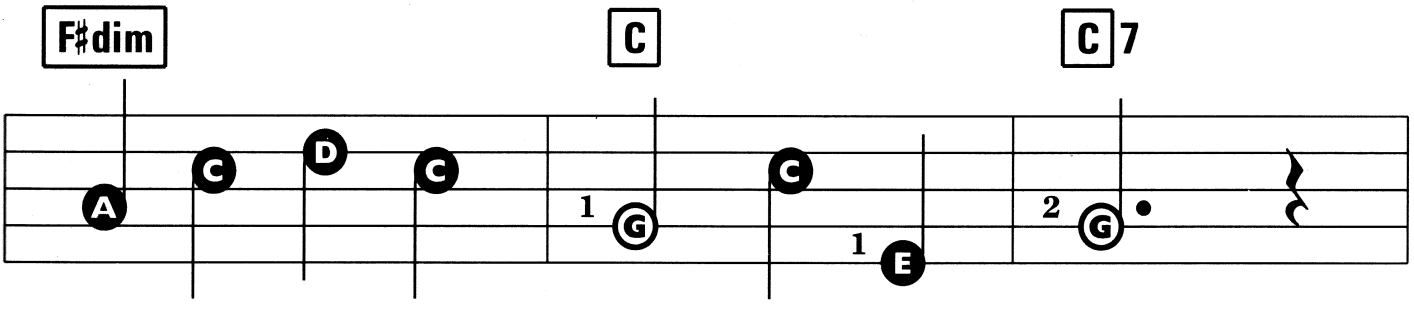
Lov - er, _____ How wrong can you be,



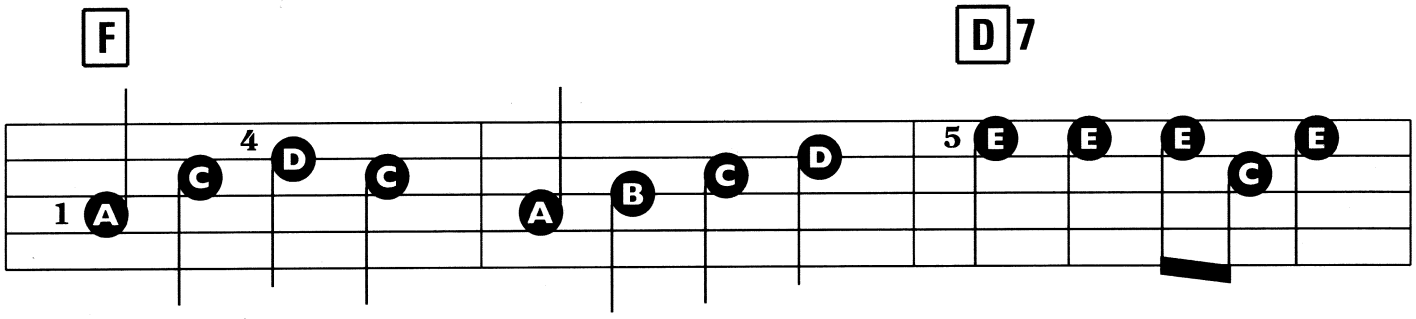
I'm yours ev - er faith-ful, _____ Just be faith - ful to



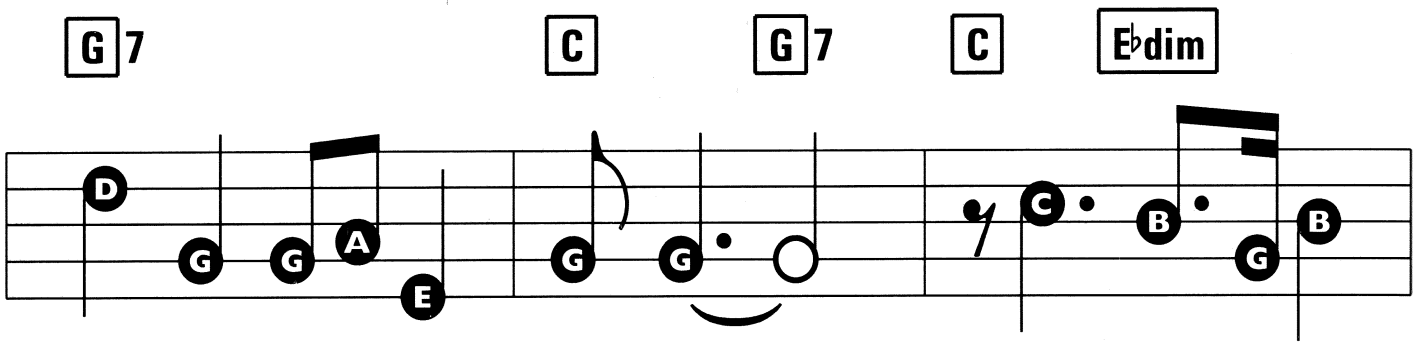
me. _____ I am just as



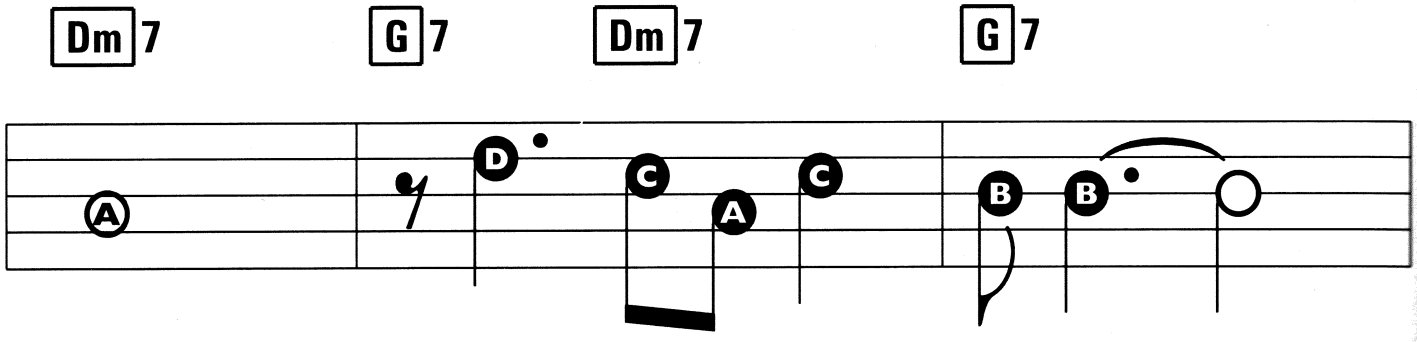
stead - y as that clock on the shelf;



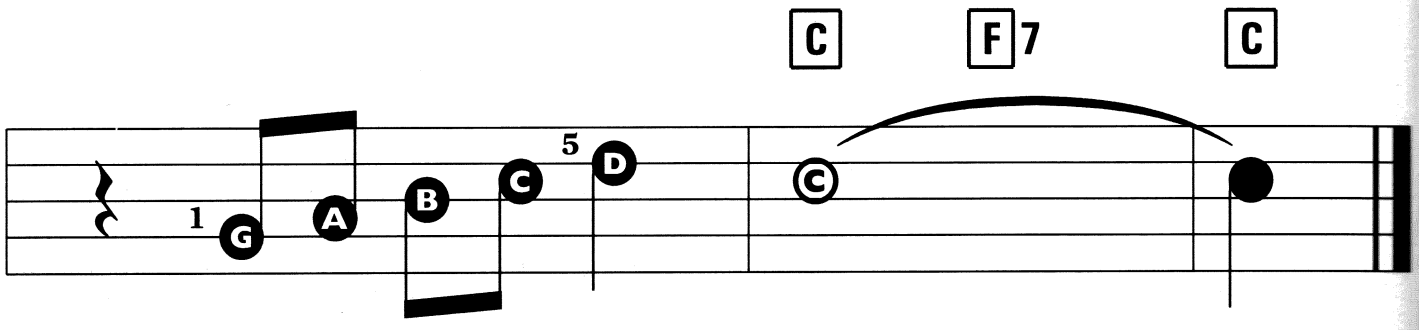
May - be you're ac - cus - ing me of what you're do - in' your -



self! Hey Jeal - ous Lov - er, _____ I'm tell - ing you



true, I know that you're jeal - ous, _____



But there's no one but you. _____

More Than I Can Say

Words & Music by
Sonny Curtis & Jerry Allison

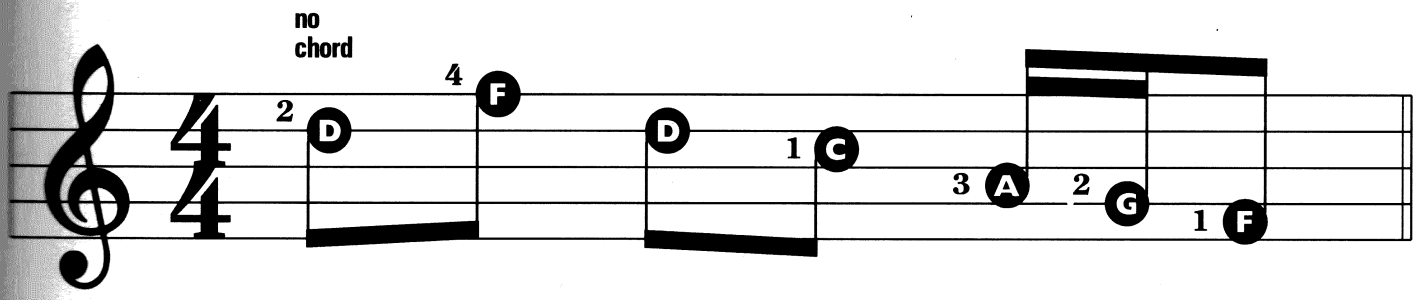
Suggested Registration: Elec. Guitar or Piano

Rhythm: Rock (8 beat) or Latin

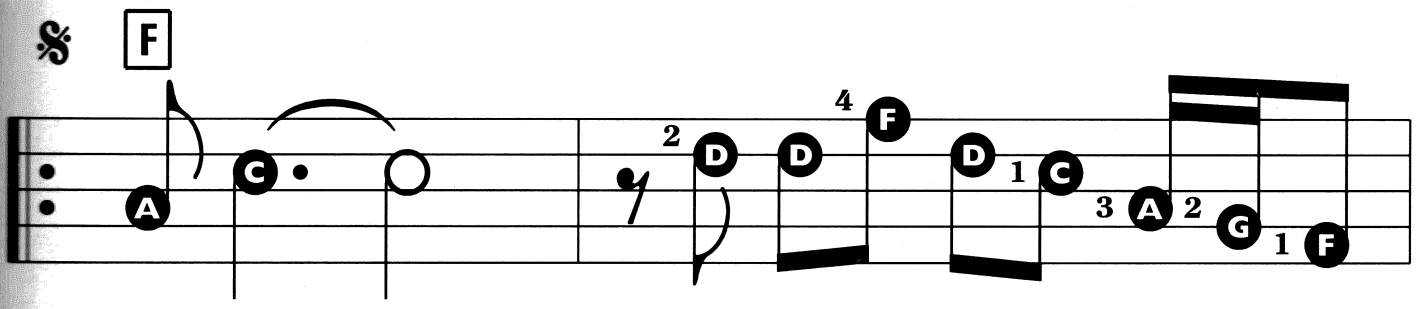
Tempo: Medium

Technique: Sixteenth note phrases, to be played in a smooth lyrical style.

Yea.



Oh, Oh, Yea,



Yea!

1.3. I love you More Than I Can
2. I miss you ev - 'ry sin - gle

Say.
day.

I'll love you twice as much to -
Why must my life be filled with

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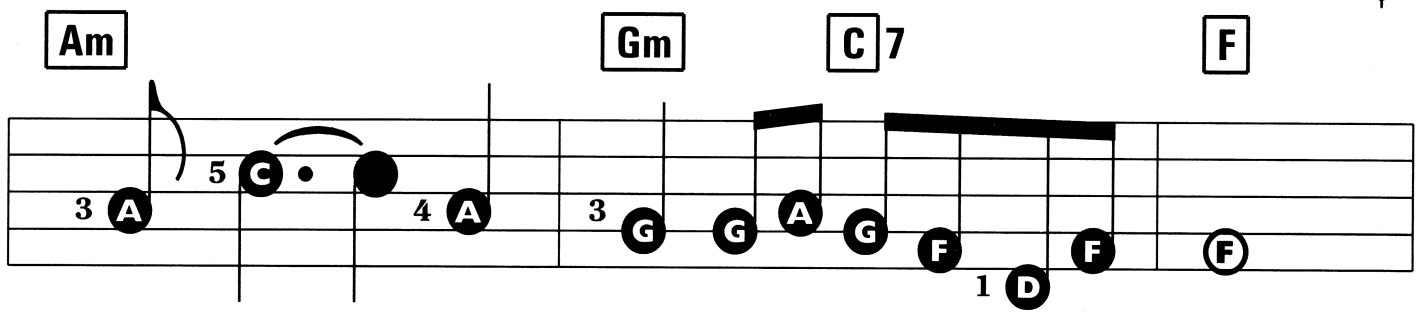
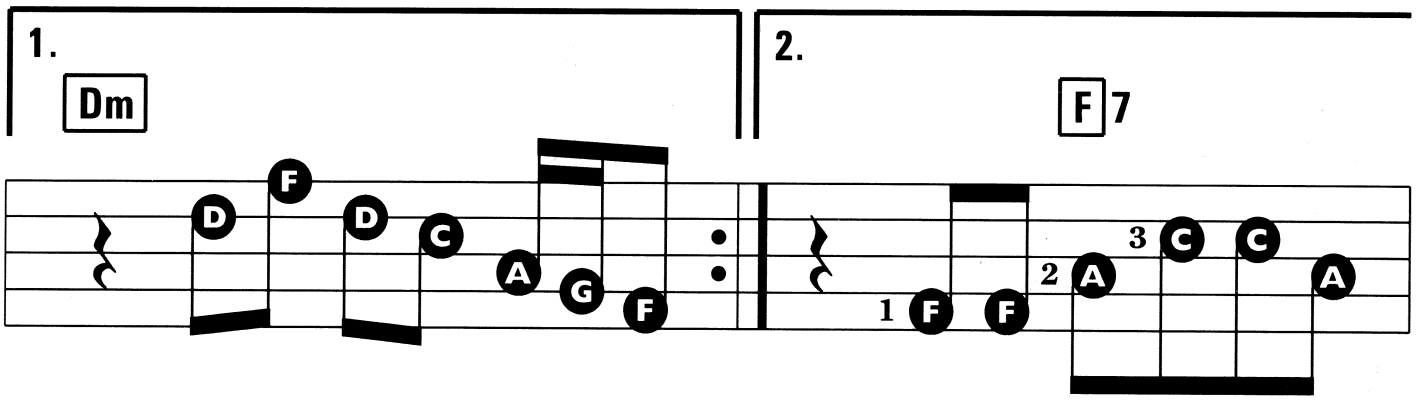
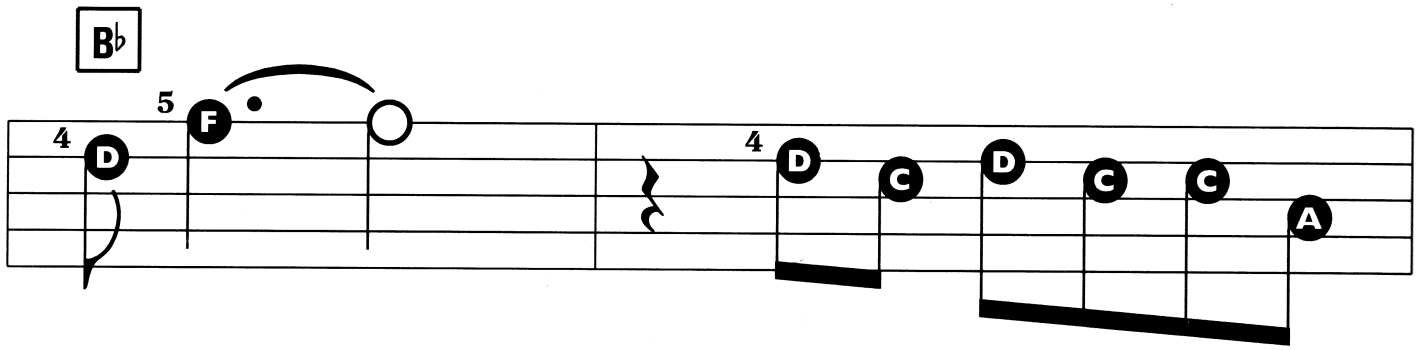
al Coda



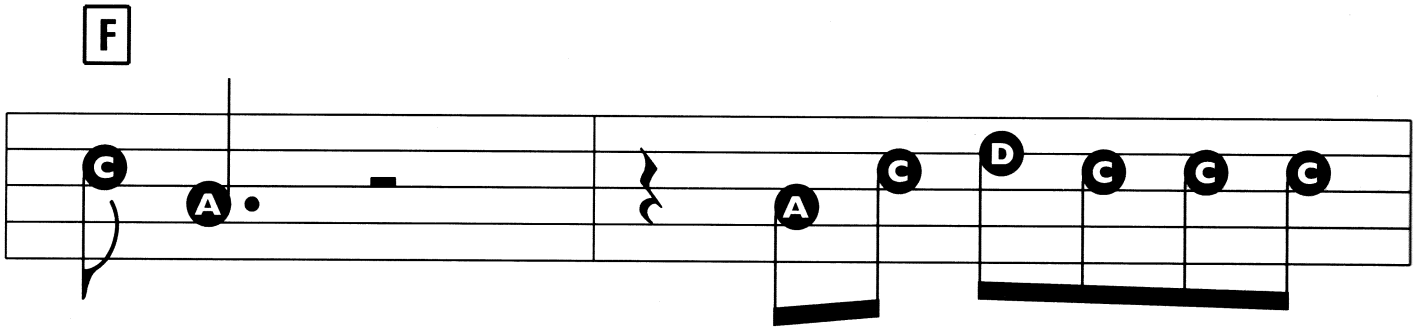
mor - row, _____ } Oh, _____ Love you More Than I Can Say.
sor - row, _____ }



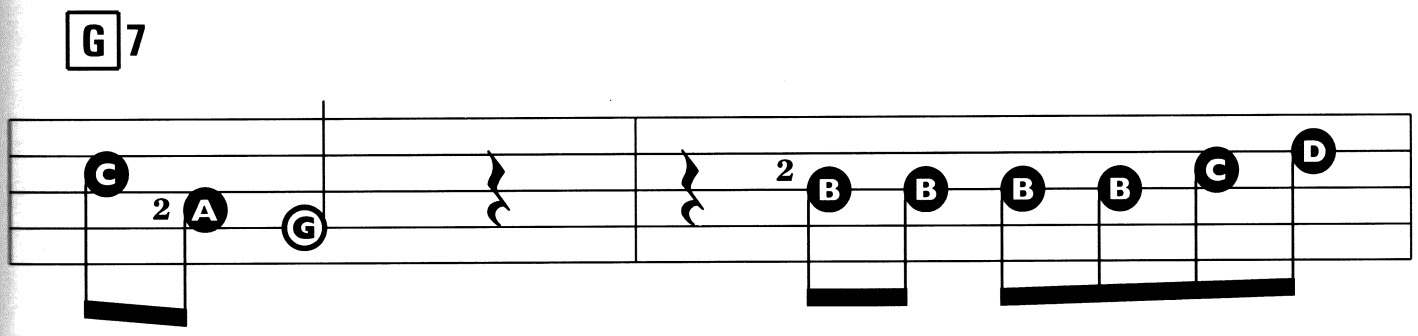
Oh, ___ Oh, ___ Yea, _____ Don't you know I need you

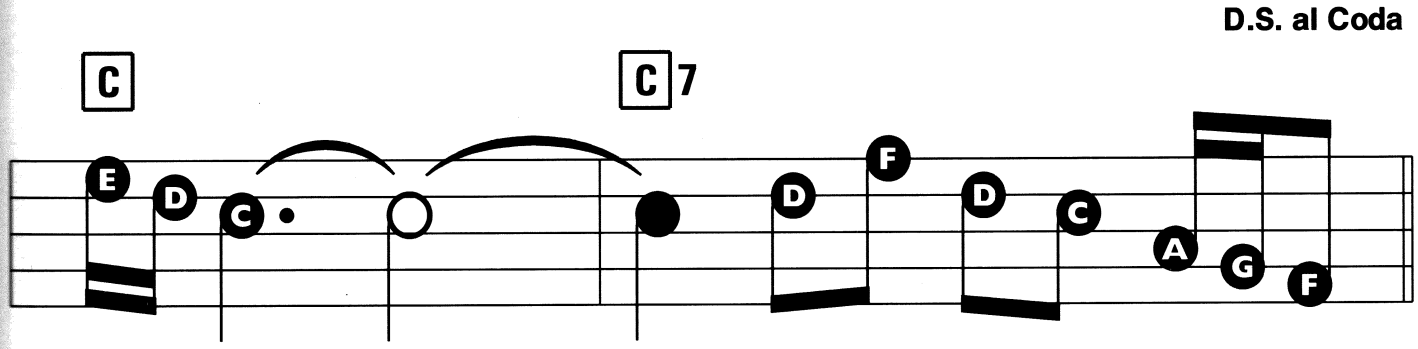


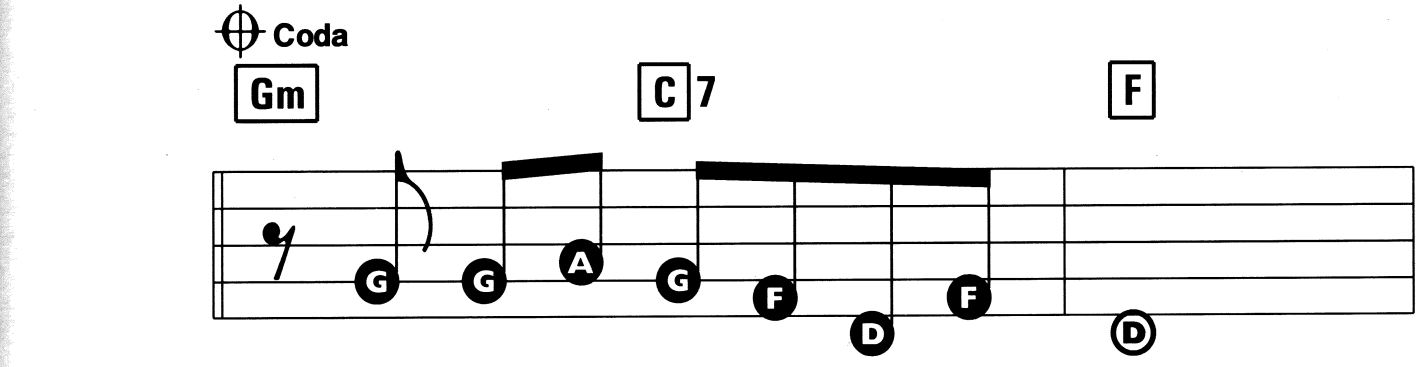
so, _____ Tell me please, I got - ta

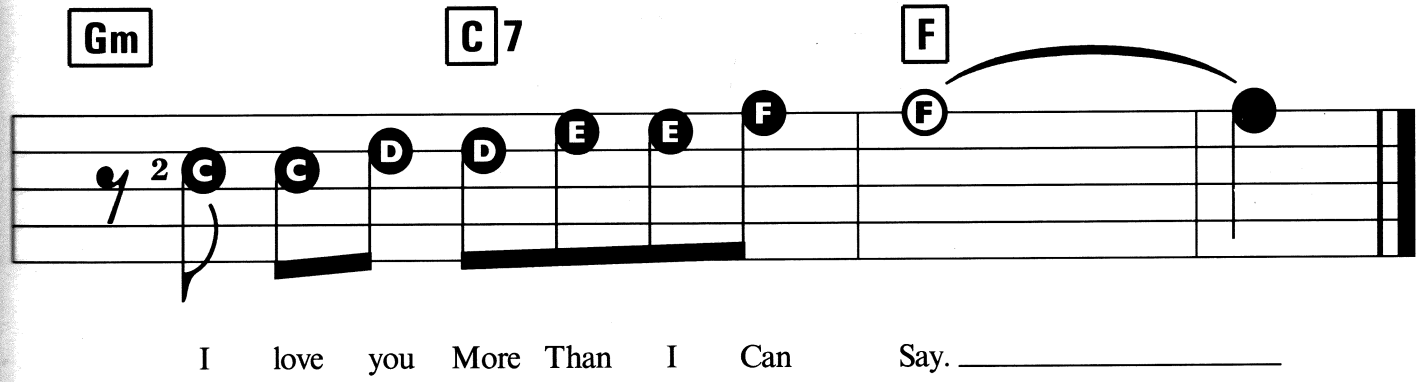


know. ___ Do you mean to make me


G7
cry, _____
Am I just an - oth - er


D.S. al Coda
C
C7
guy? _____
Oh, _____ Oh, _____ Yea, _____


Coda
Gm
C7
F
I love you More Than I Can Say.


Gm
C7
F
I love you More Than I Can Say. _____

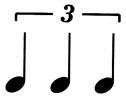
Time Was

English Lyric by S.K. Russell
Music by Miquel Prado

Suggested Registration: Trumpet or Acoustic Guitar

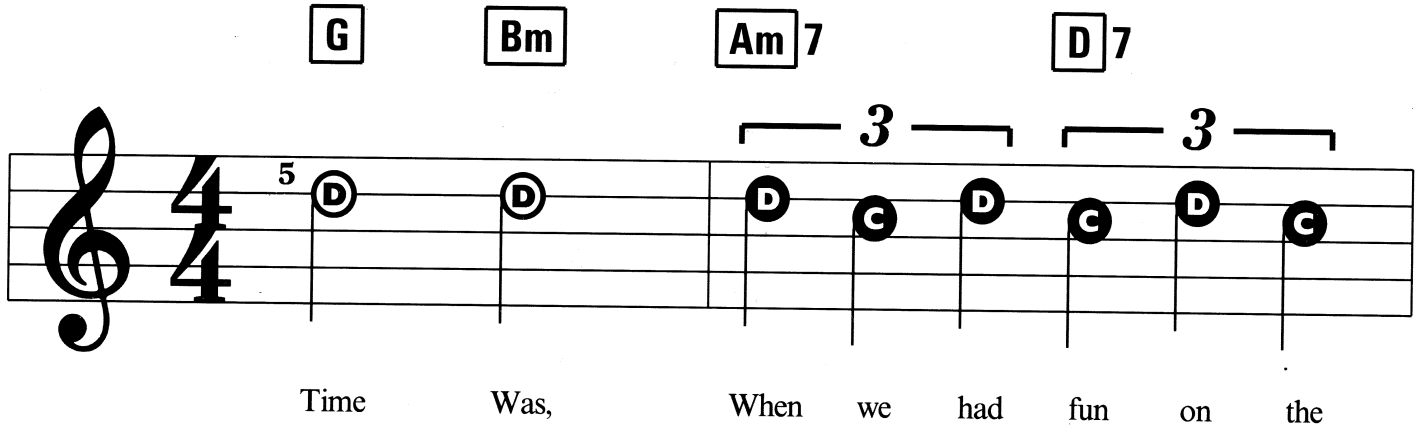
Rhythm: Swing or Beguine

Tempo: Medium

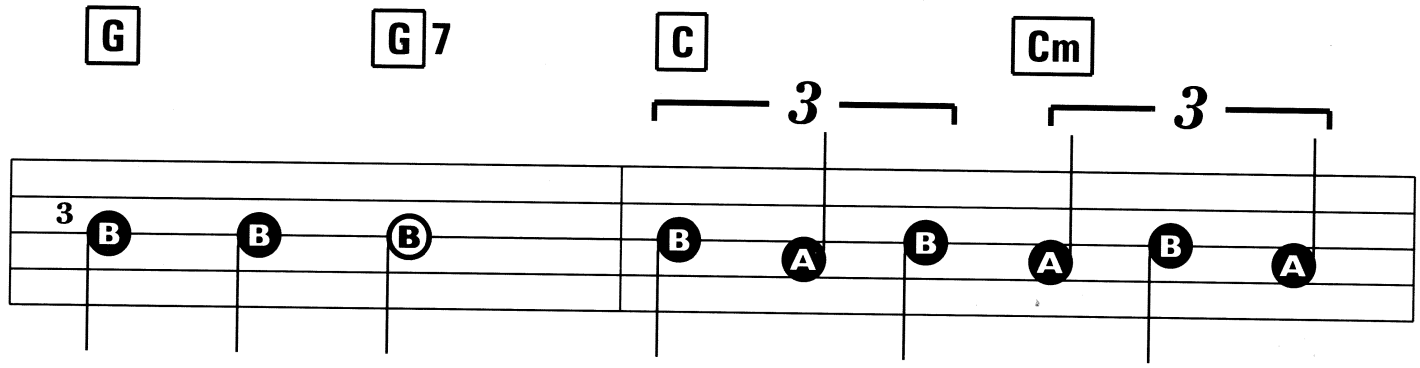
Technique: Quarter note triplets 

Sharps. ♯

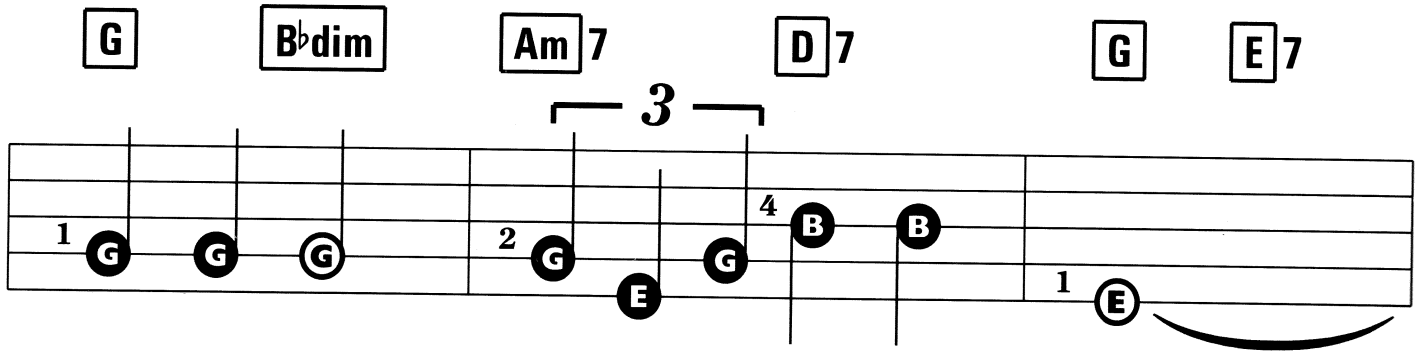
Diminished chords B♭dim Cdim Ddim



Time Was, When we had fun on the



school - yard swings, When we ex - changed grad - u -



a - tion rings, One love - ly yes - ter - day. _____

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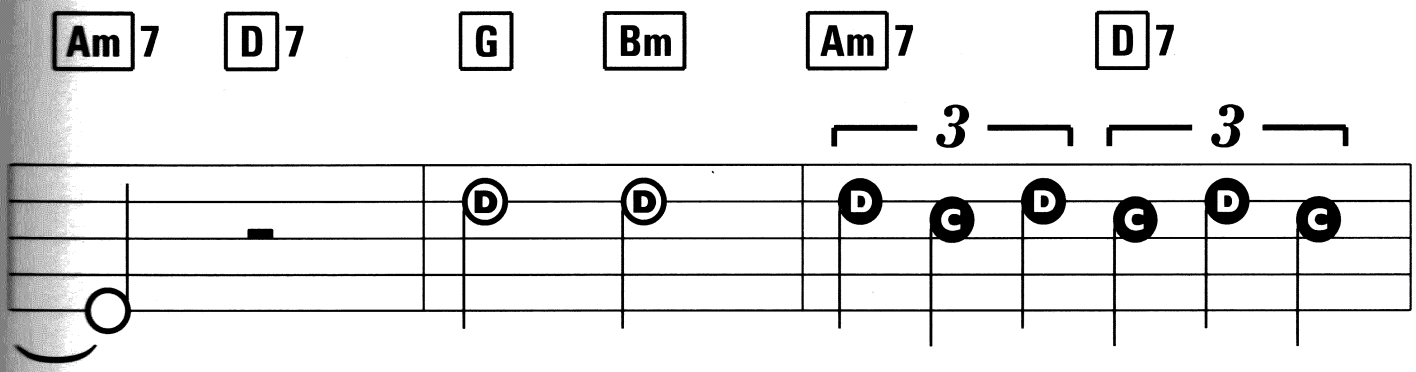
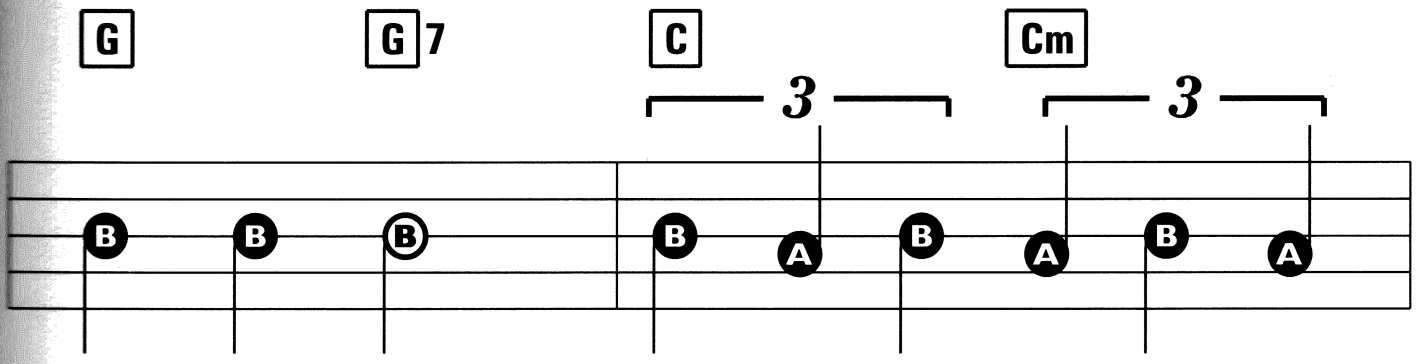
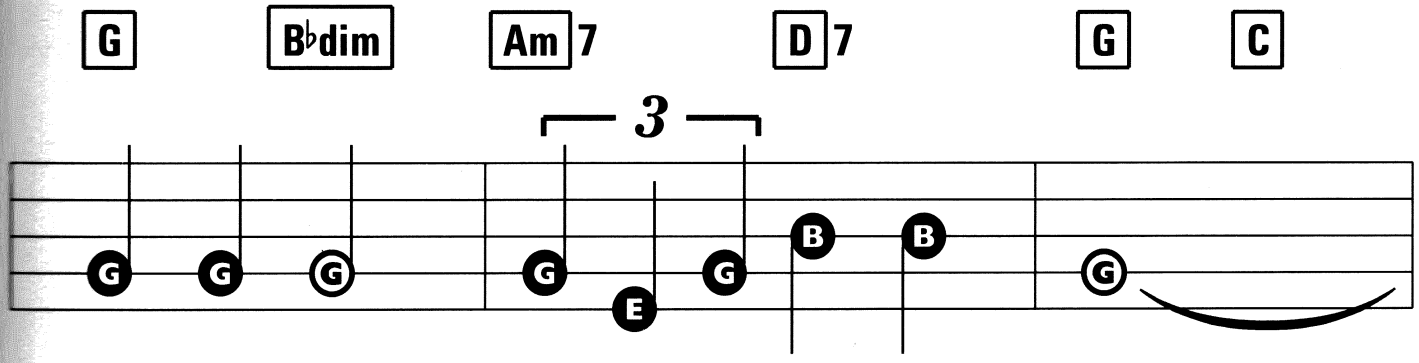


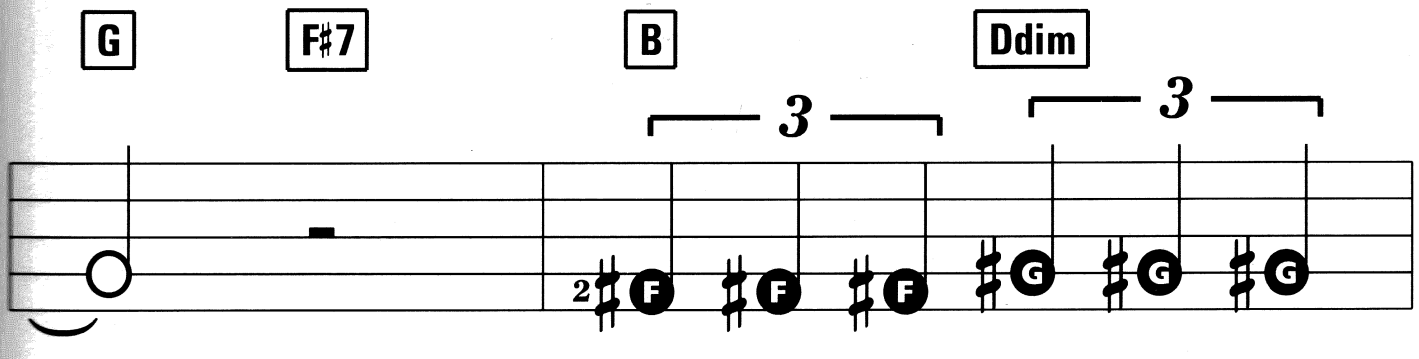
Time Was, When we wrote love let - ters



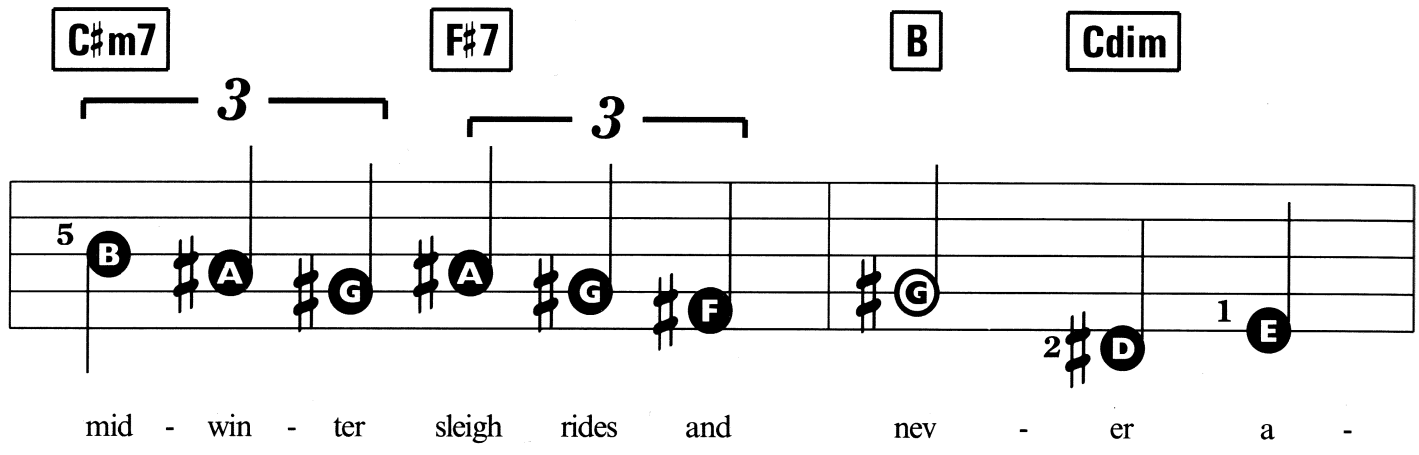
in the sand, Or ling - ered ov - er our



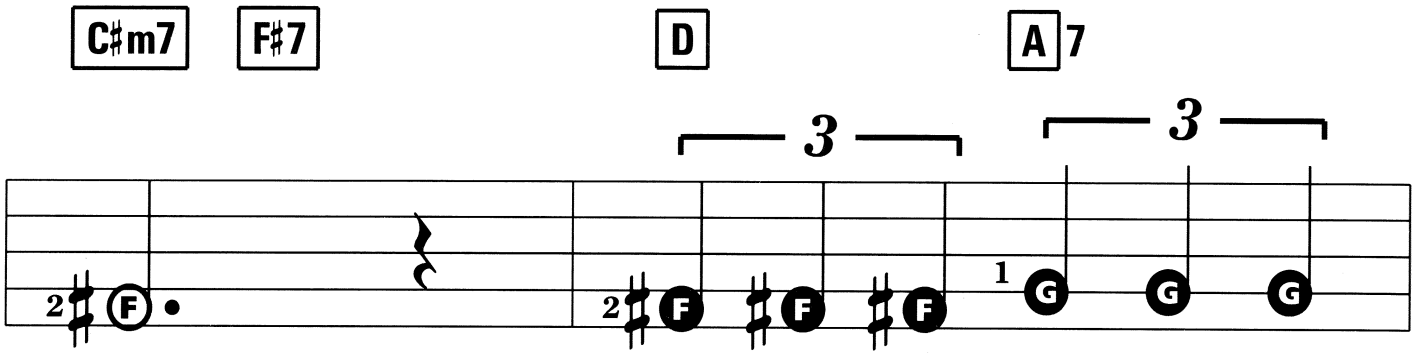
'cof - fee and..' Dream - ing the time a - way.



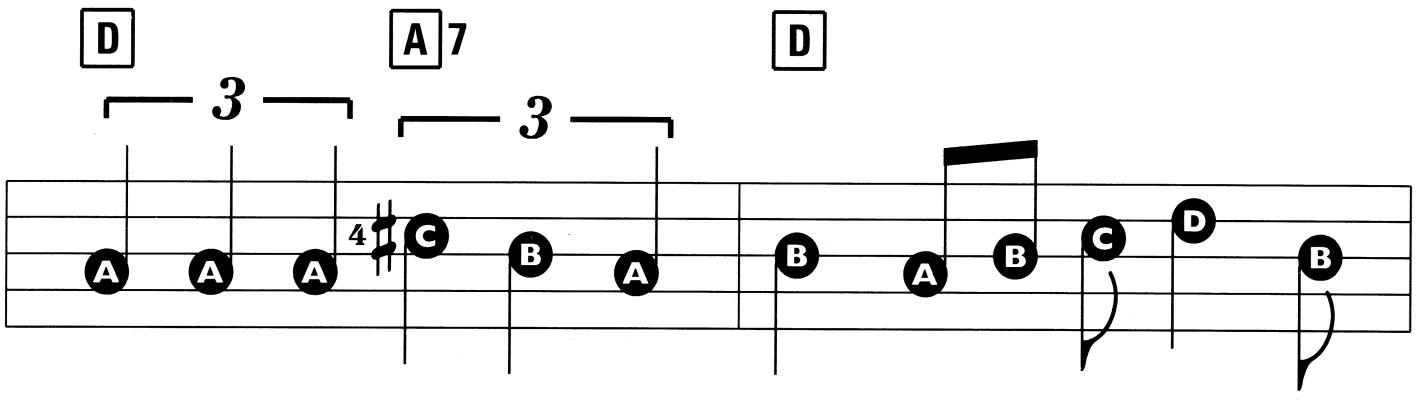
Pic - nics and hay - rides and



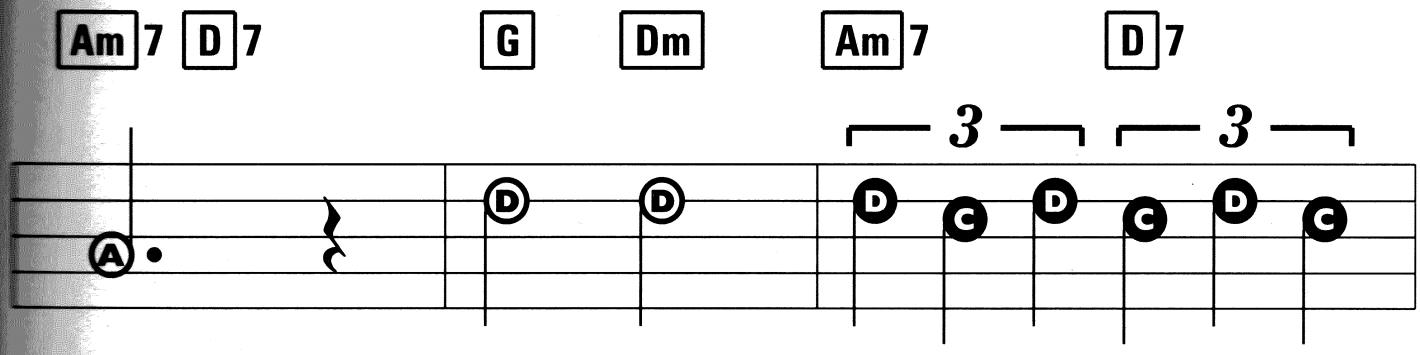
mid - win - ter sleigh rides and nev - er a -



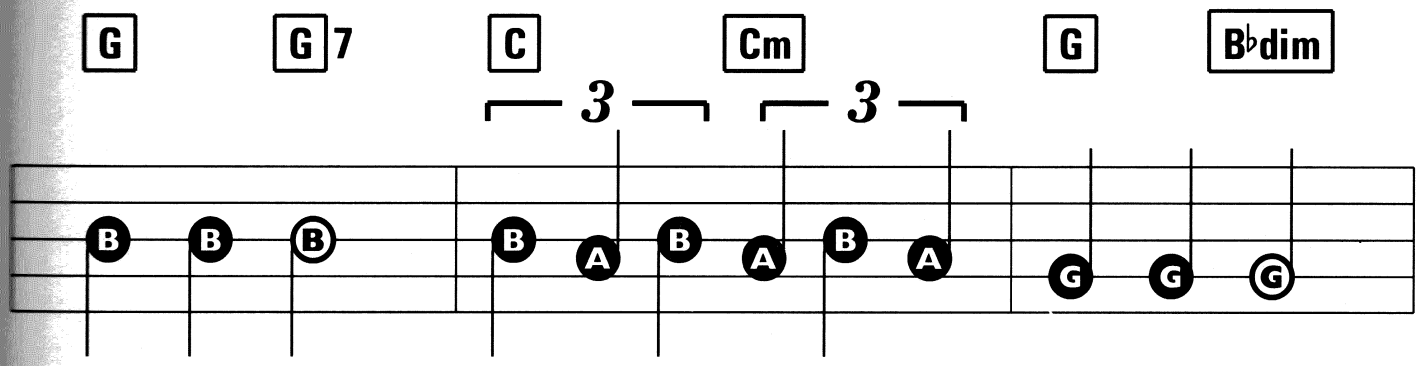
part. Hikes in the coun - try, And



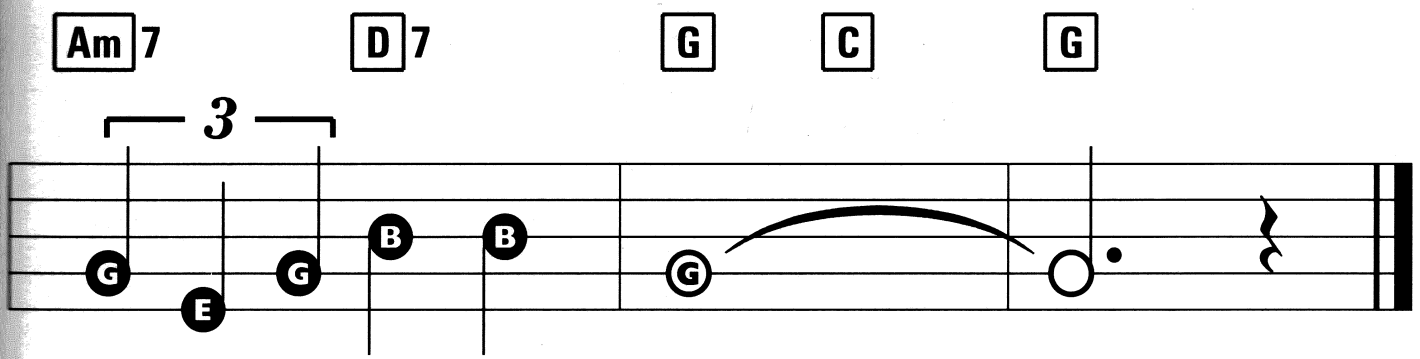
there's more than one tree on which I've a place in your



heart. Dar - ling, Ev - 'ry to - mor - row will



be com - plete, If all our mo - ments are half as sweet,



As all our Time Was then. _____

If I Had You

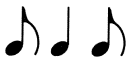
Words & Music by
Ted Shapiro, Jimmy Campbell & Reg Connelly

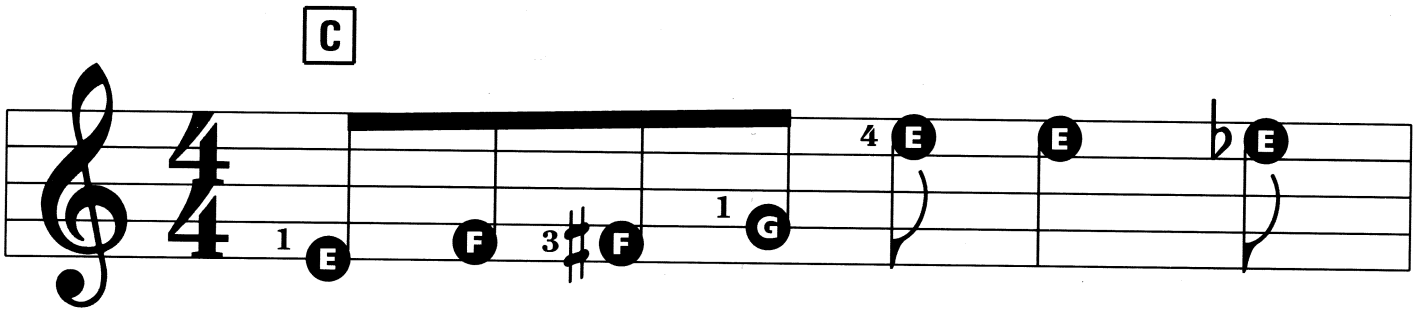
Suggested Registration: Vibraphone or Piano

Rhythm: Swing

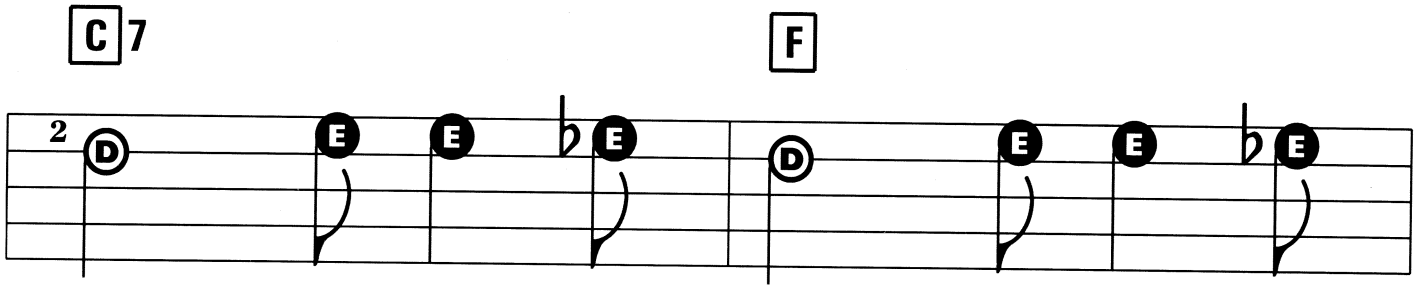
Tempo: Medium

Technique: Sharps & Flats. ♯ ♭

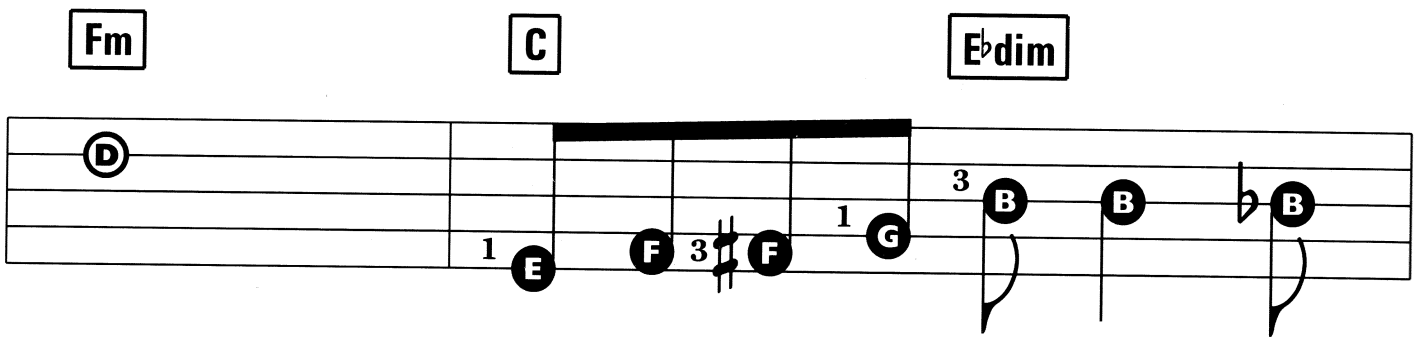
Note patterns 



1. I could show the world how to



smile, I could be glad all of the



while, I could change the grey skies to

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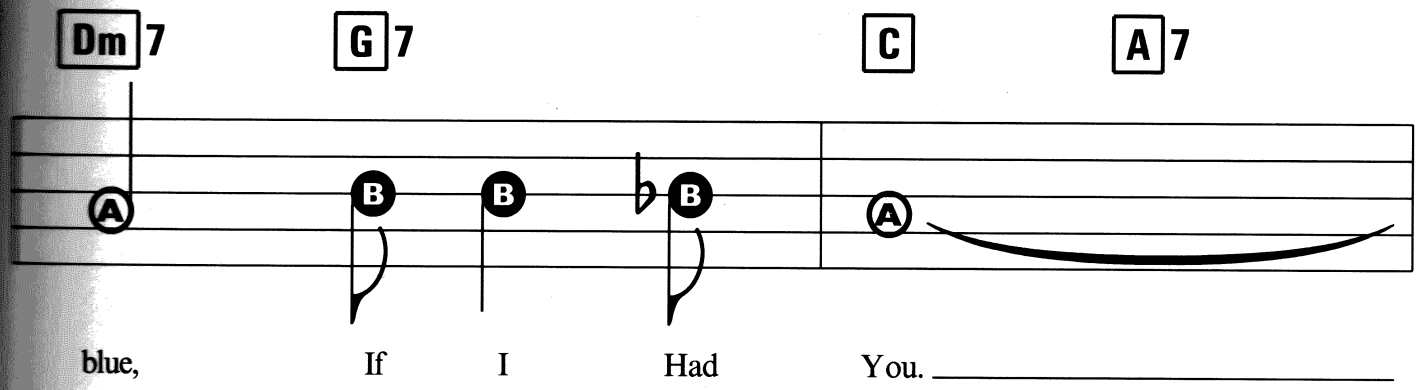
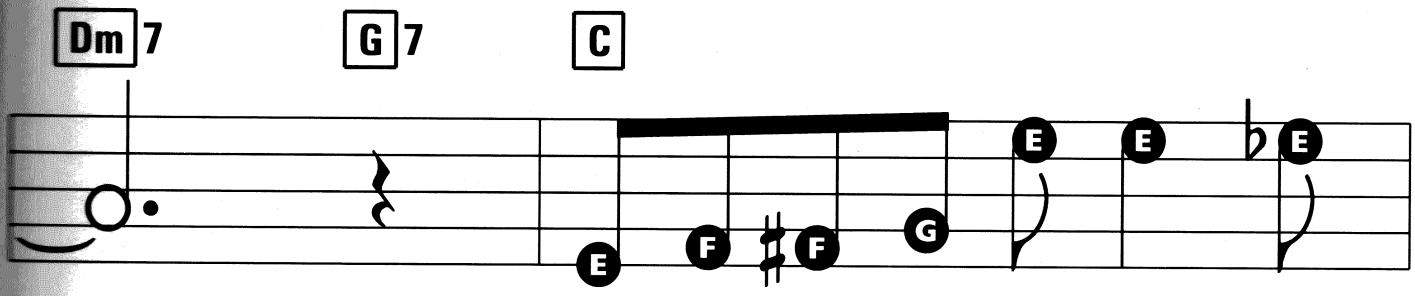
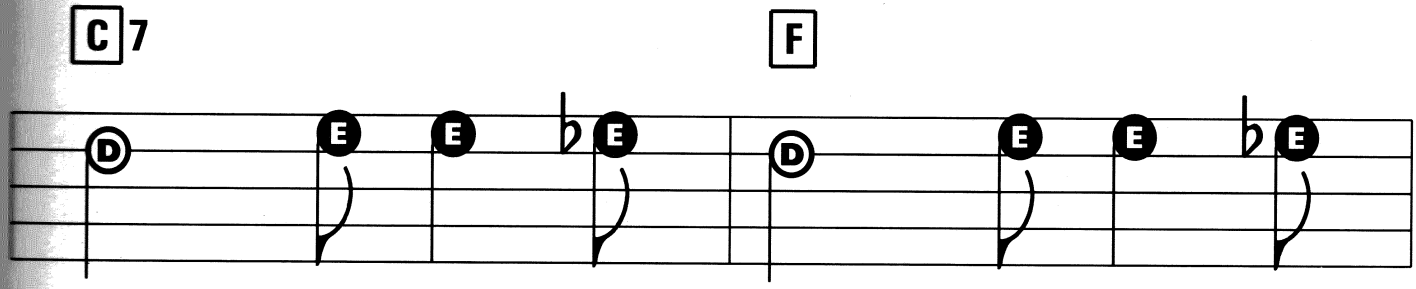


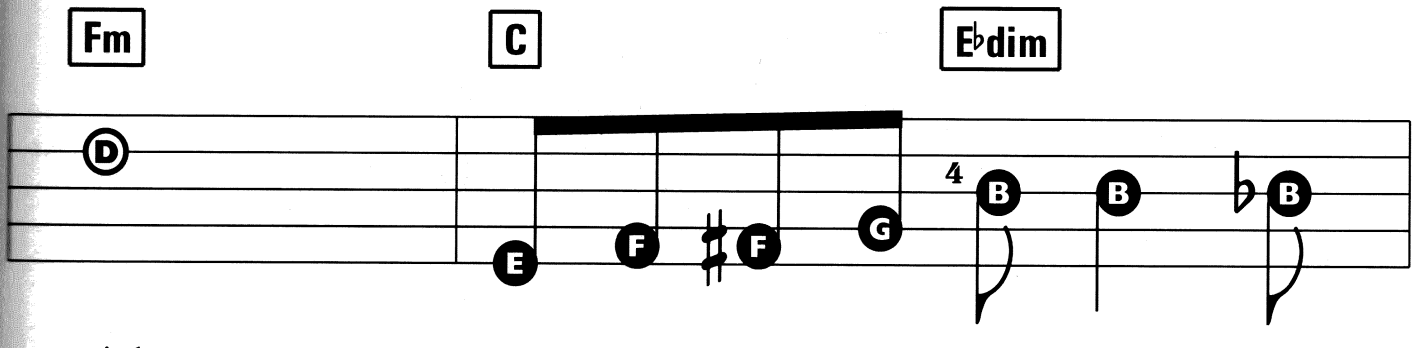
blue, If I Had You. ___



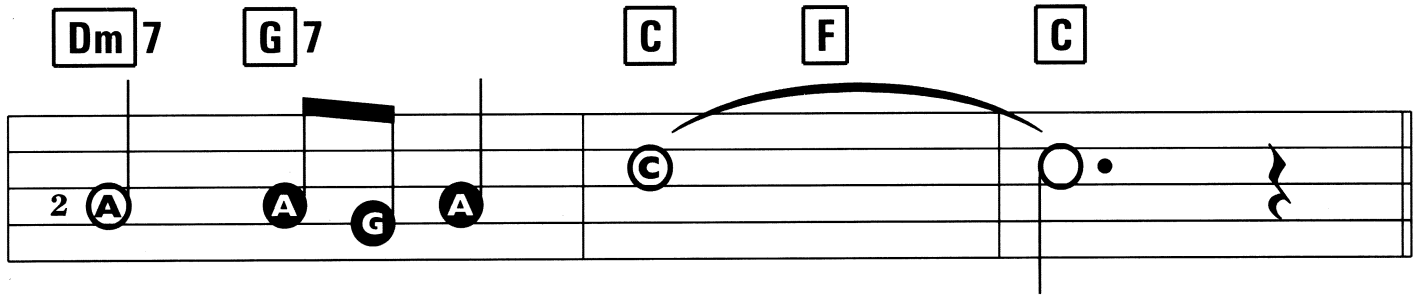
___ I could leave the old days be -



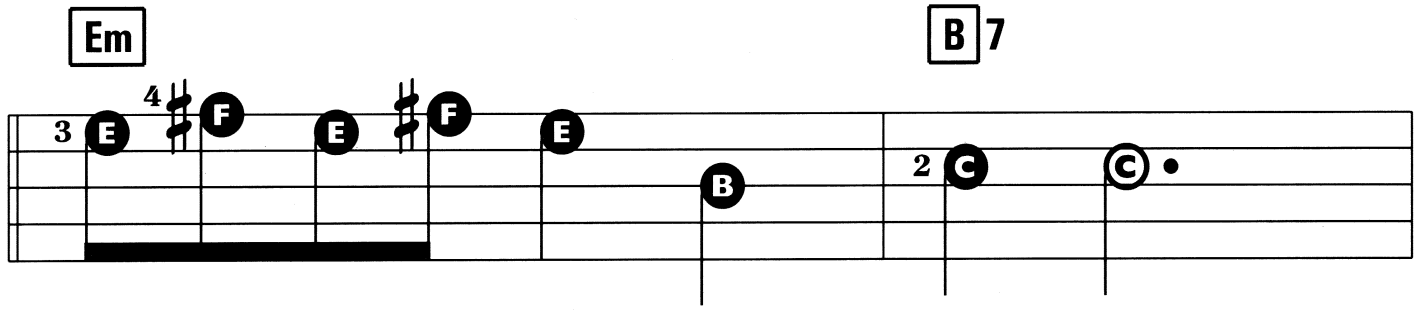
hind, Leave all my pals, I'd nev - er



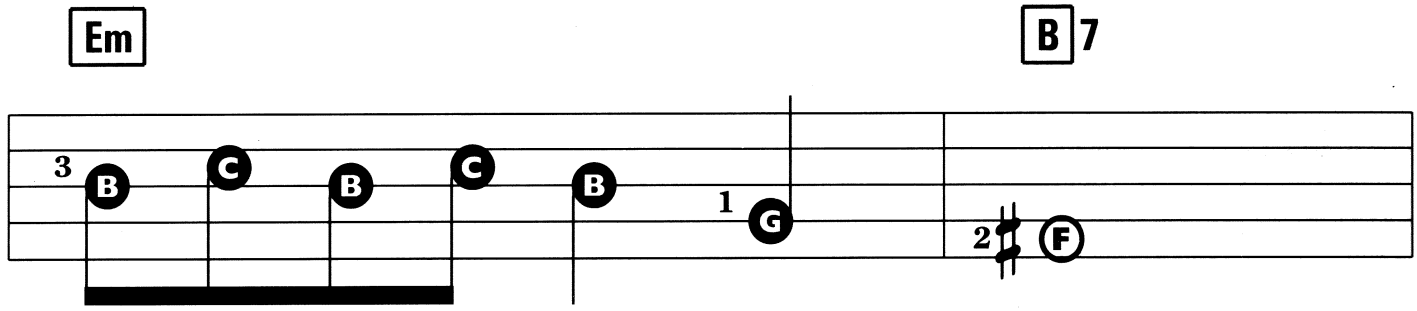
mind, I could start my life all a -



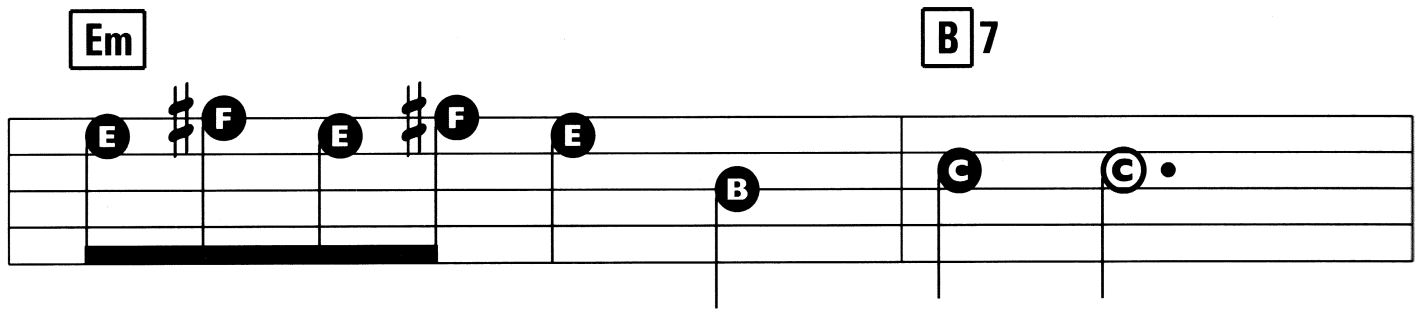
new, If I Had You. _____



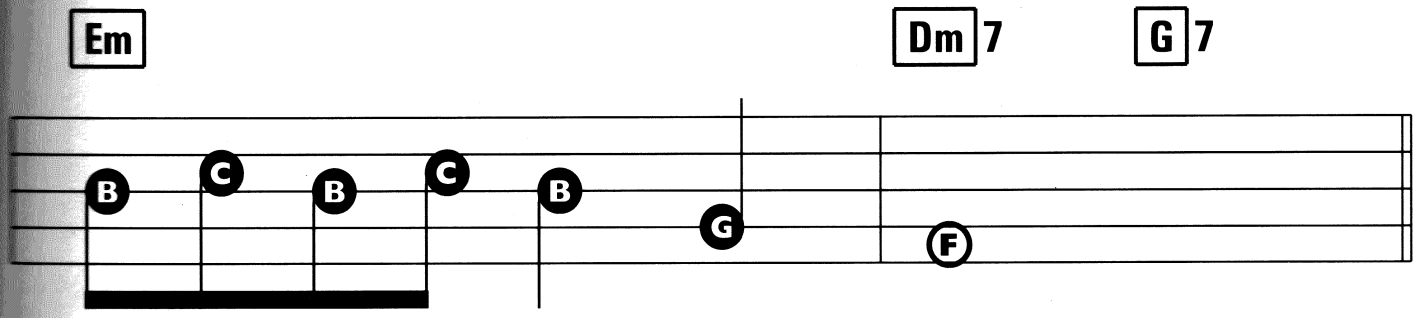
I could climb the snow capp'd moun - tains,



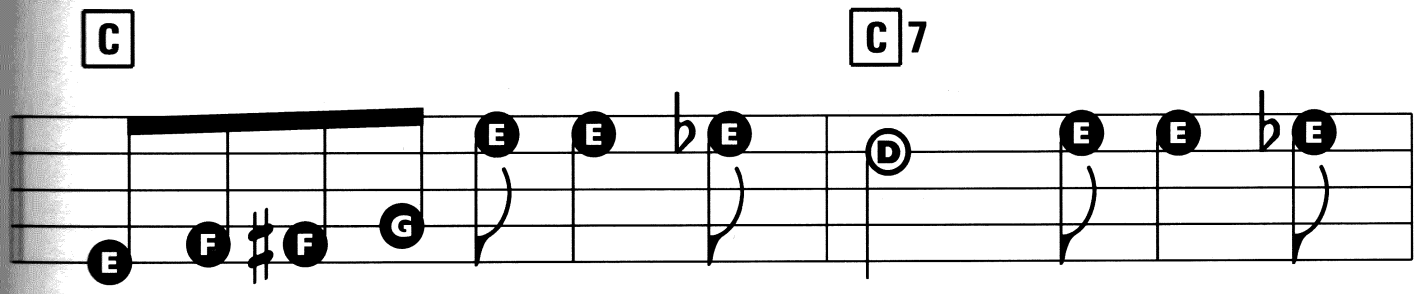
Sail the might - y o - cean wide.



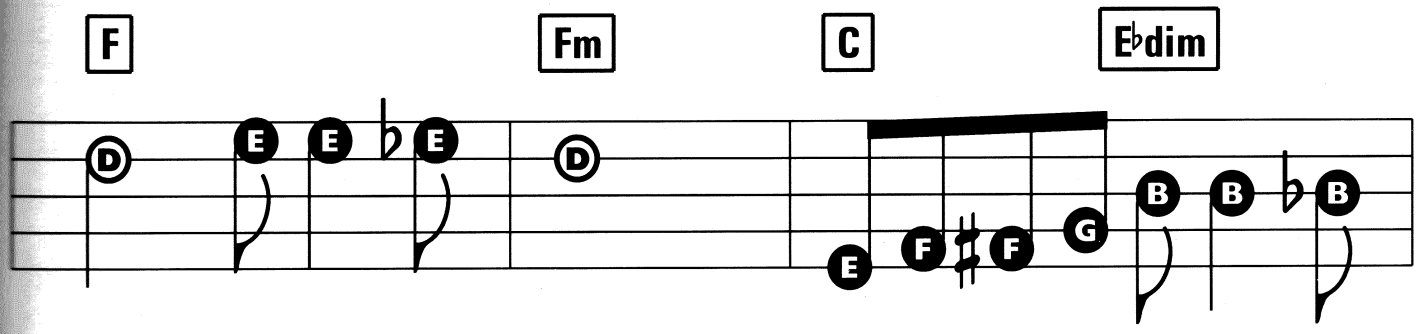
I could cross the burn - ing des - ert,



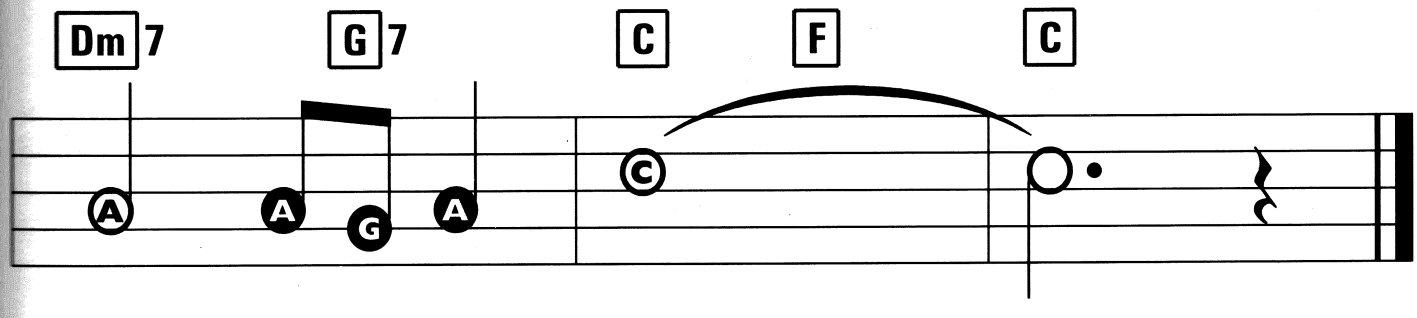
If I Had You at my side.



I could be a king, dear, un - crowned, Hum - ble or



poor, Rich or re - nowned, There is no - thing I could - n't



do, If I Had You. _____

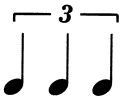
There I've Said It Again

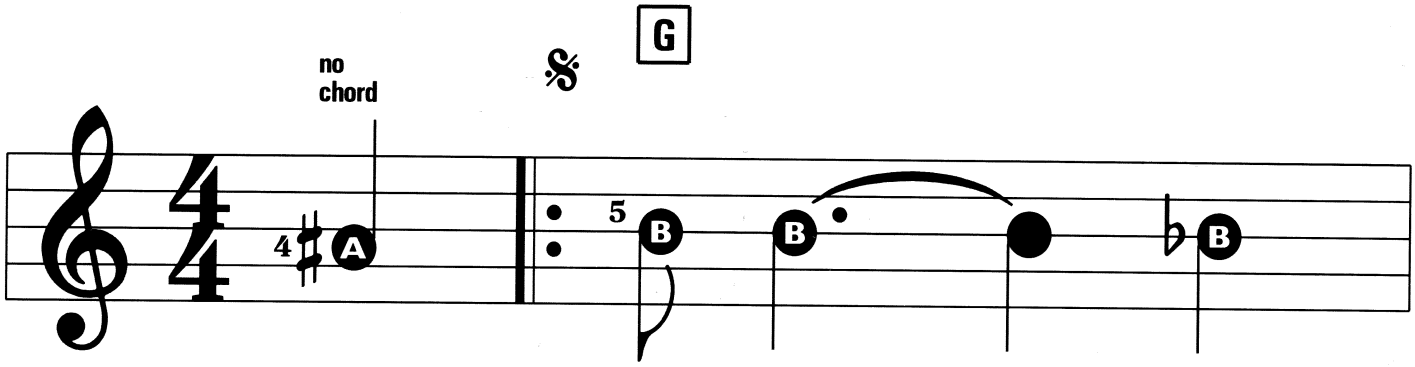
Words & Music by
Redd Evans & Dave Mann

Suggested Registration: Flute or Trumpet

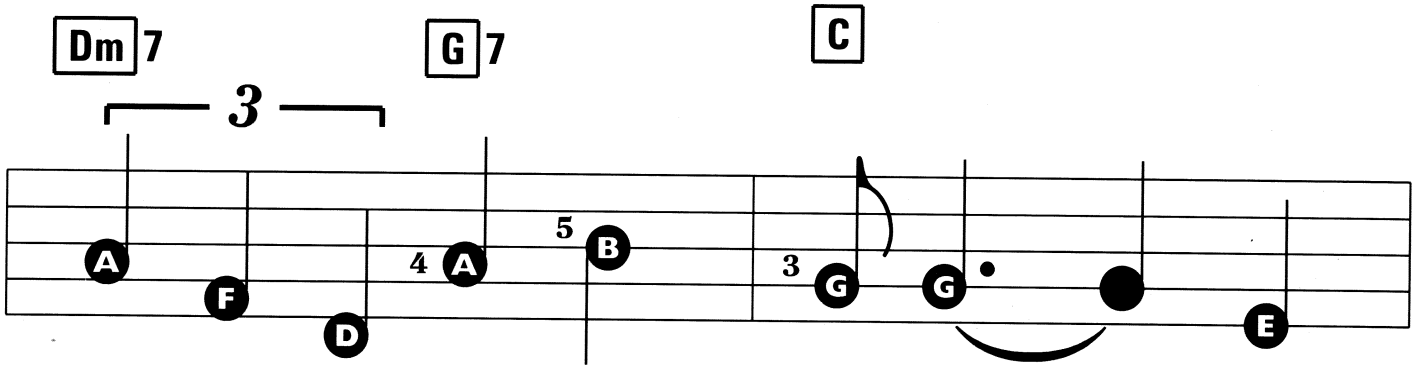
Rhythm: Swing

Tempo: Medium

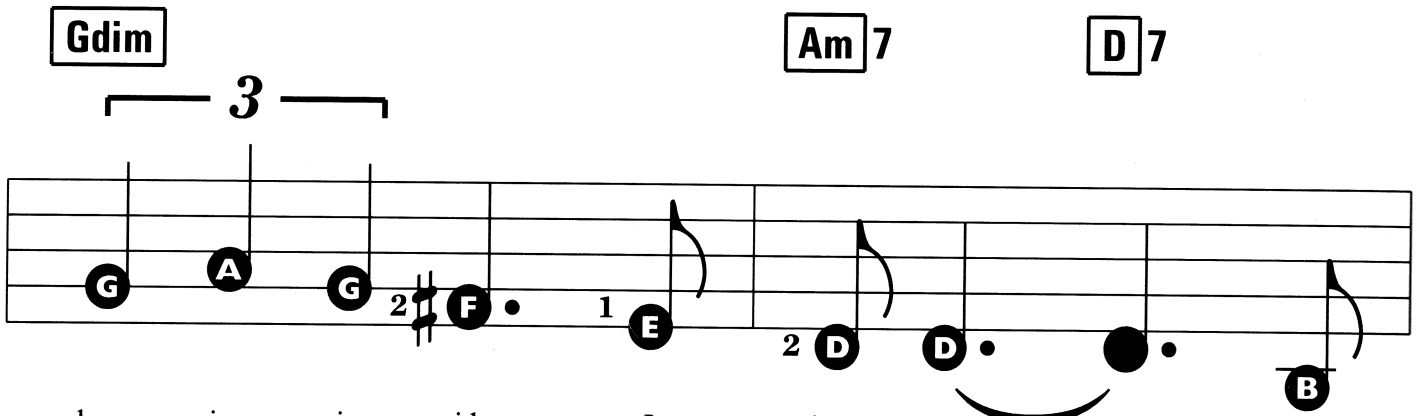
Technique: Arrangement using 'To next strain' playing sequence with D.S. al Fine
Sharps. ♯
Quarter note triplets 
Augmented and diminished chords.



1. I love you, _____ there's
(2.) said it, _____ what
(3.) give me, _____ for



no - thing to hide It's bet - ter _____ than
more can I say Be - lieve me, _____ there's
want - ing you so, but one thing _____ I



burn - ing in - side I love you _____ no
no oth - er way I love you _____ I
want you to know I've loved you _____ since

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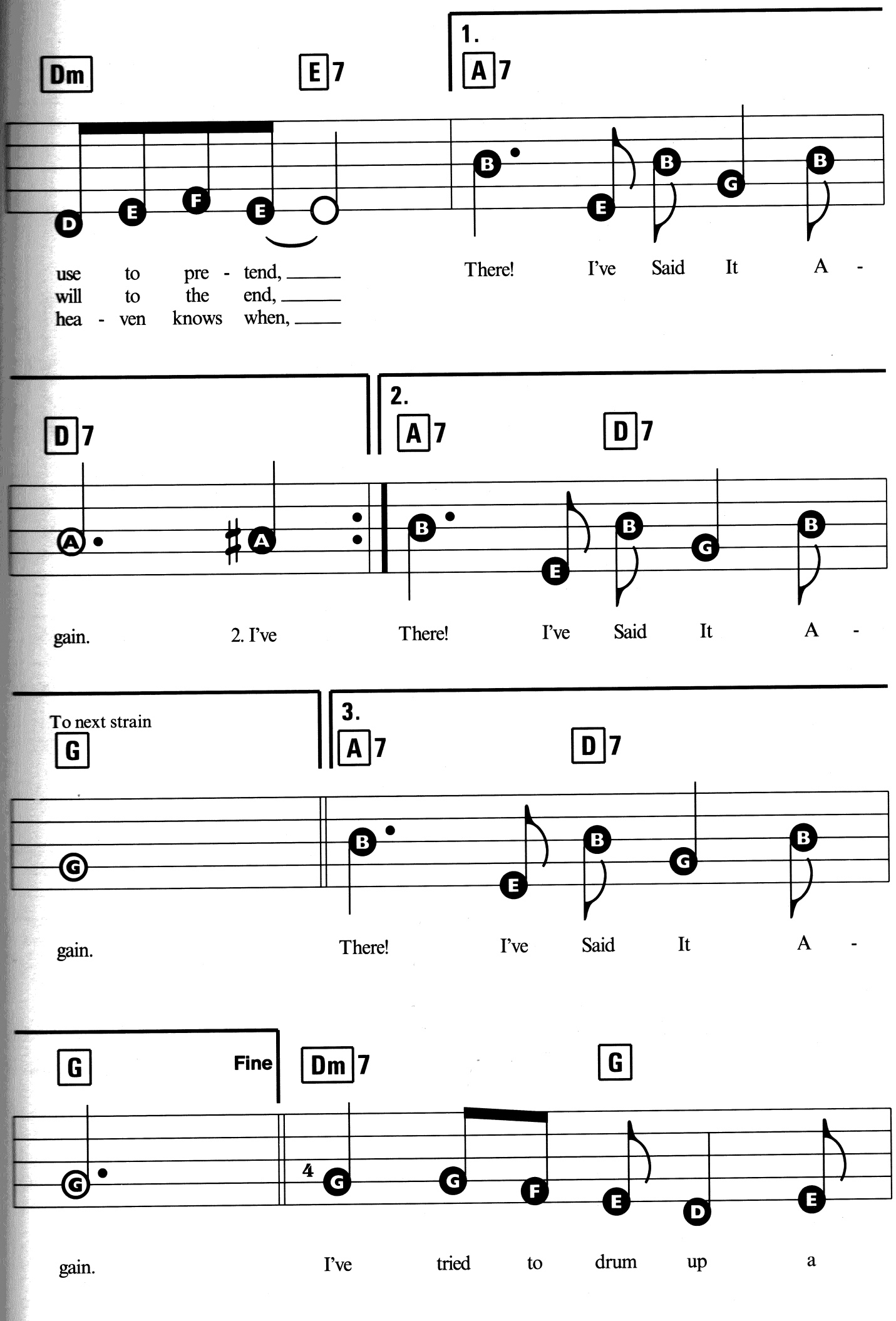
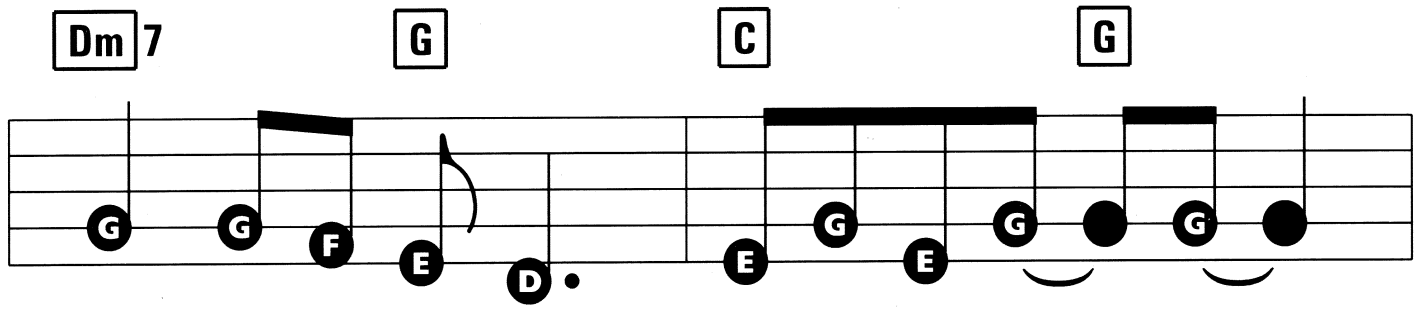
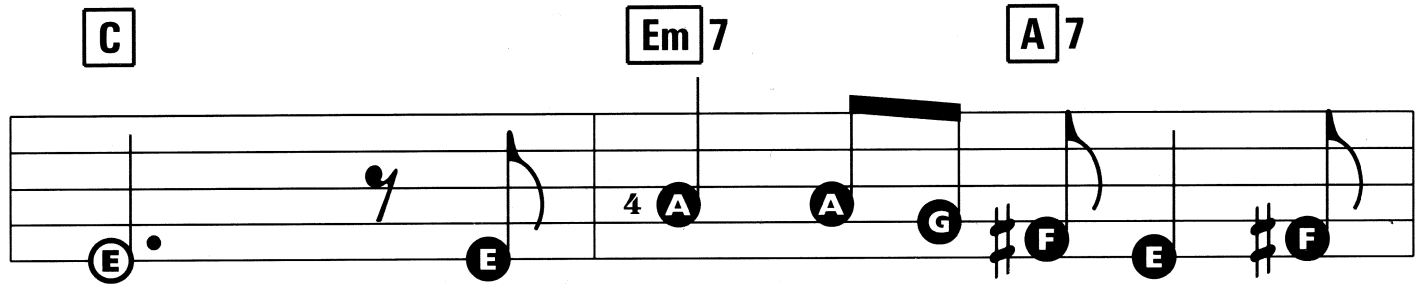
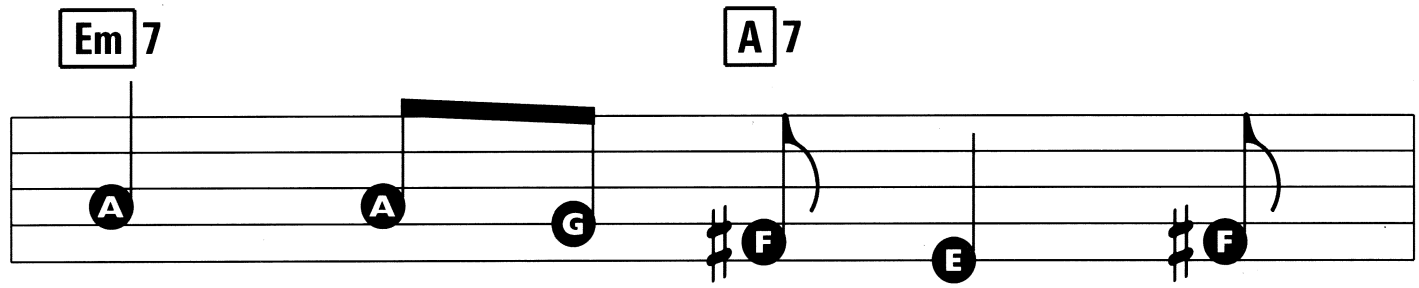

Dm
E7
1.
A7
use to pre - tend,
will to the end,
hea - ven knows when,
There! I've Said It A -
D7
2.
A7
D7
gain.
2. I've
There! I've Said It A -
To next strain
G
3.
A7
D7
gain.
There! I've Said It A -
G
Fine
Dm7
G
gain.
I've tried to drum up a



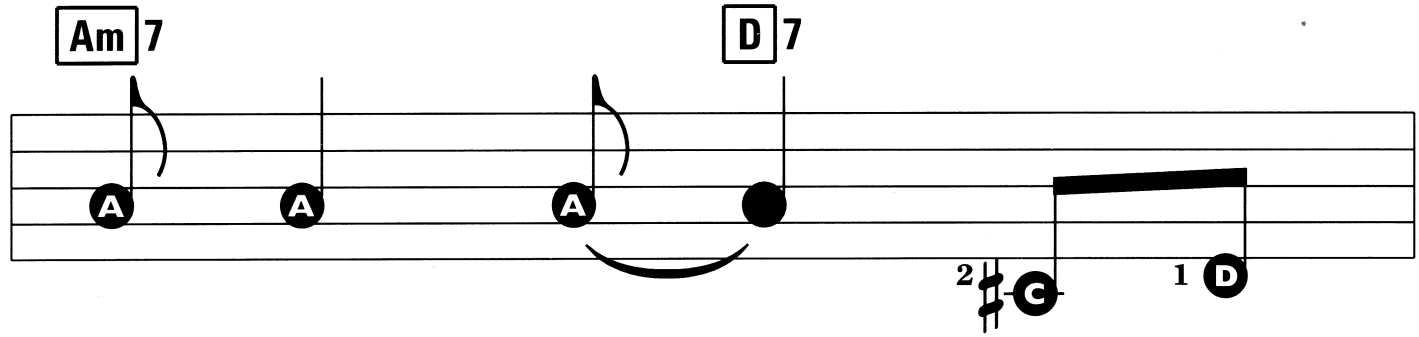
phrase that would sum up all that I feel for



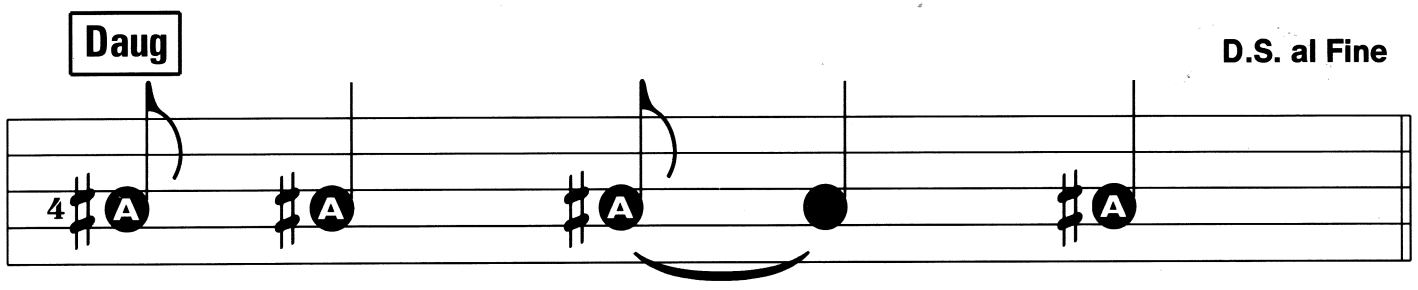
you. But what good are phra - ses? The



thought that a - maz - es is



you love me, _____ and it's



hea - ven - ly. _____ 3. For -

We'll Be Together Again

Words by Frankie Laine
Music by Carl Fischer

Suggested Registration: Vibraphone or Trombone

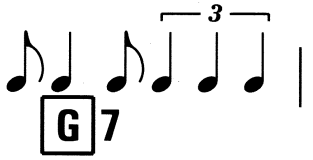
Rhythm: Swing (Ballad)

Tempo: Medium Slow

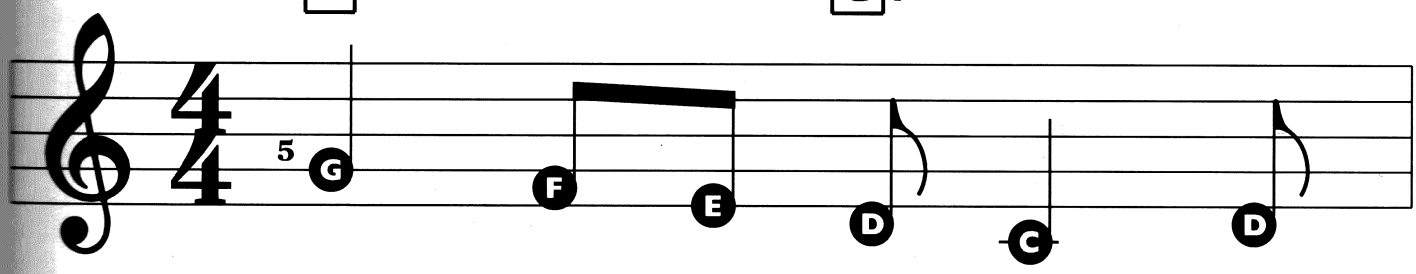
Technique: Verse can be played in ad lib style, with rhythm effectively added at Chorus.

Flats. ♭

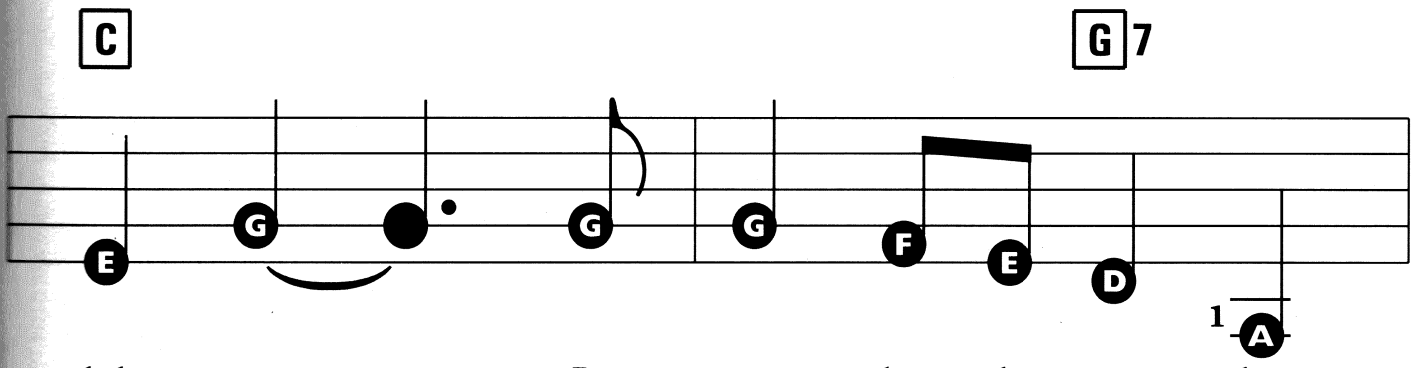
Across-the-beat melodic phrases.



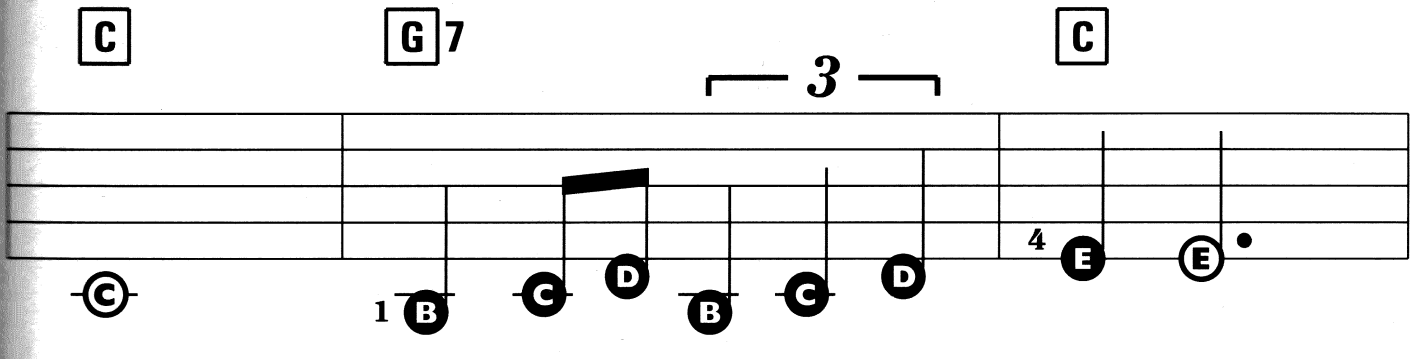
Verse (No Rhythm)



Here in our mo - ment of



dark - ness, _____ Re - mem - ber the sun has



shone; Laugh and the world will laugh with you,

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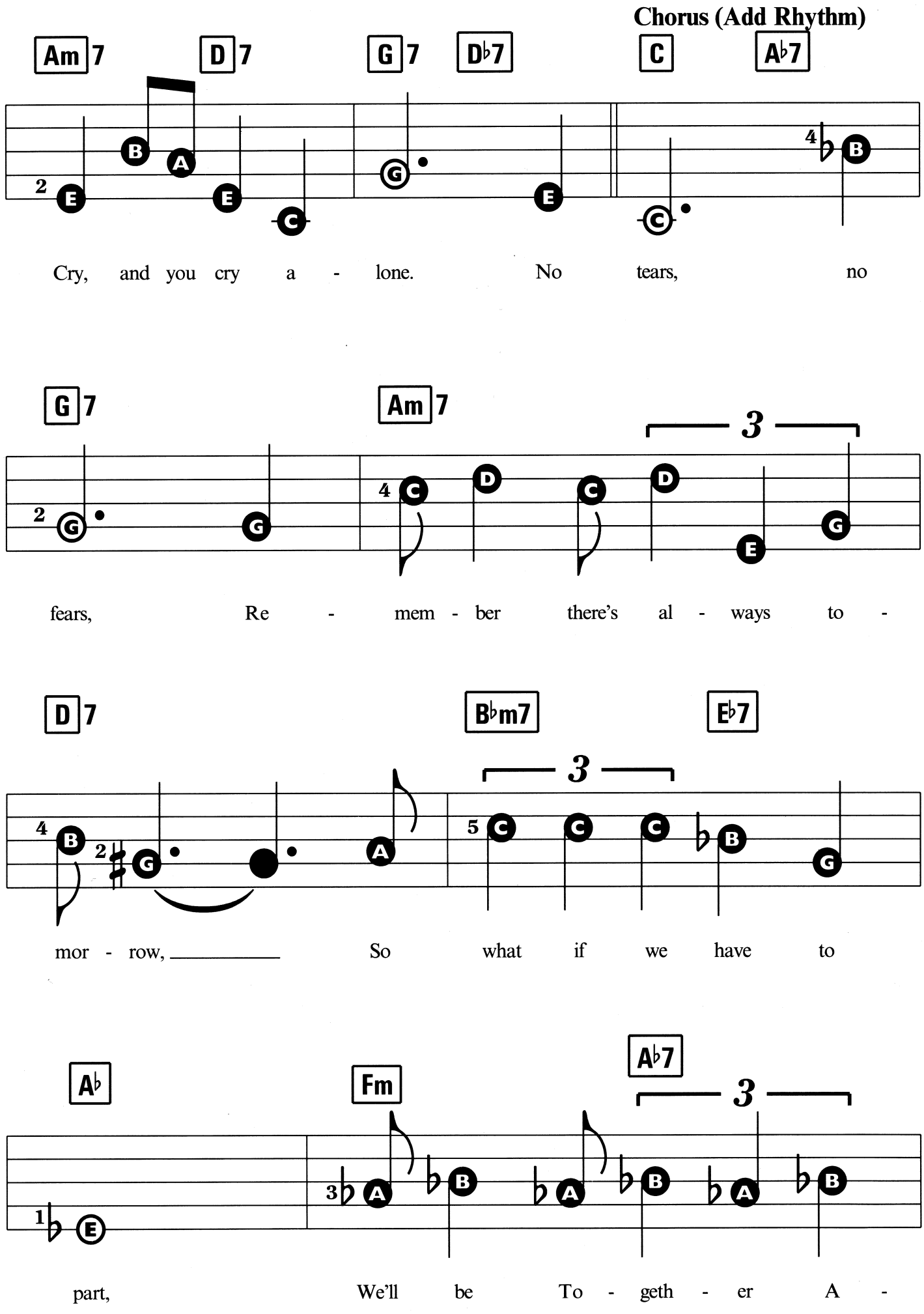
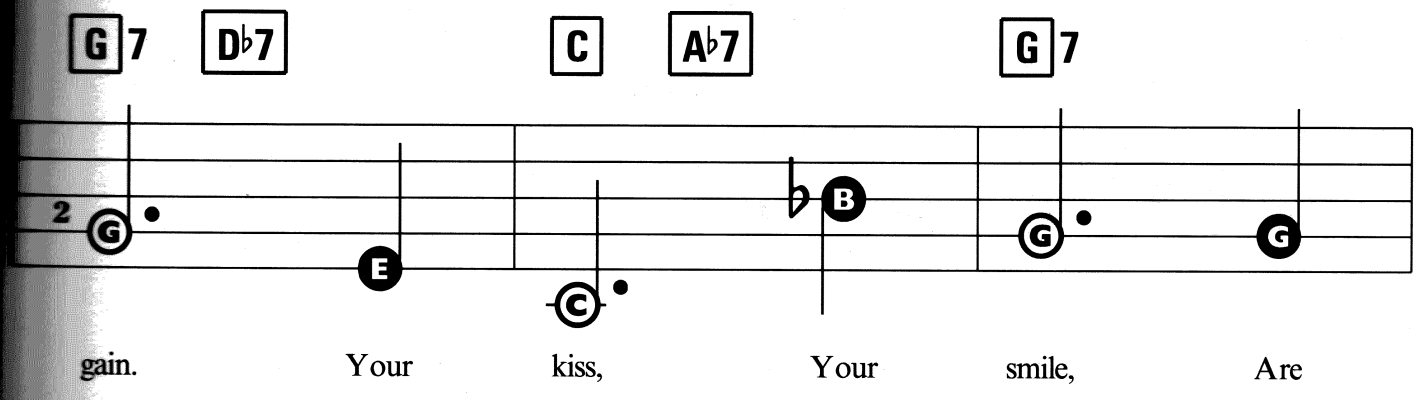
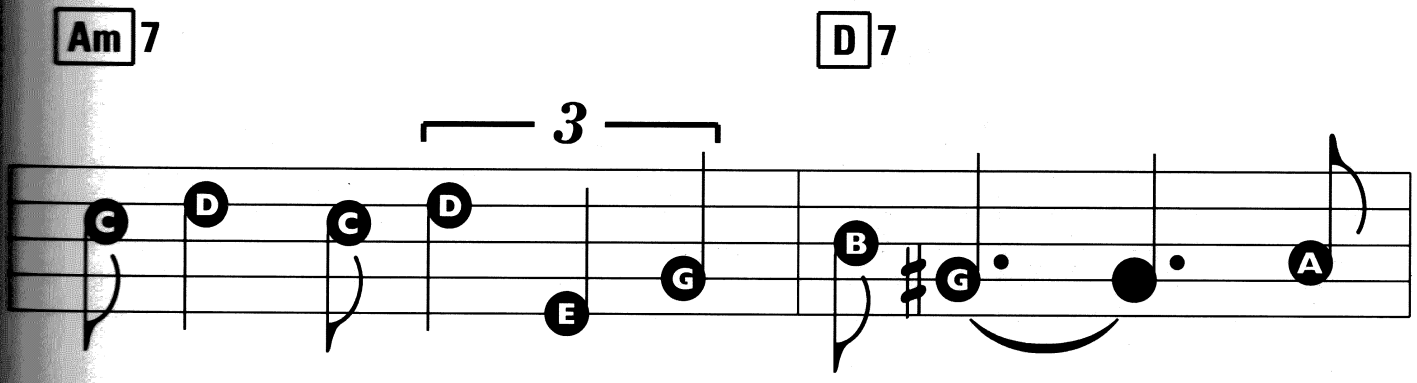
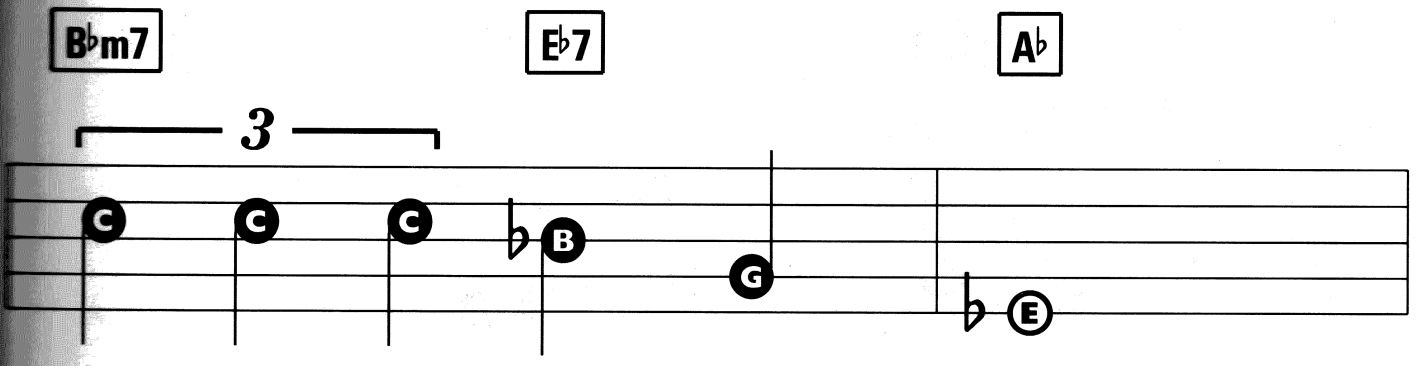

Chorus (Add Rhythm)
Am7 D7 G7 D♭7 C A♭7
Cry, and you cry a - lone. No tears, no
G7 Am7
3
fears, Re - mem - ber there's al - ways to -
D7 B♭m7 E♭7
3
mor - row, So what if we have to
A♭ Fm A♭7
3
part, We'll be To - geth - er A -



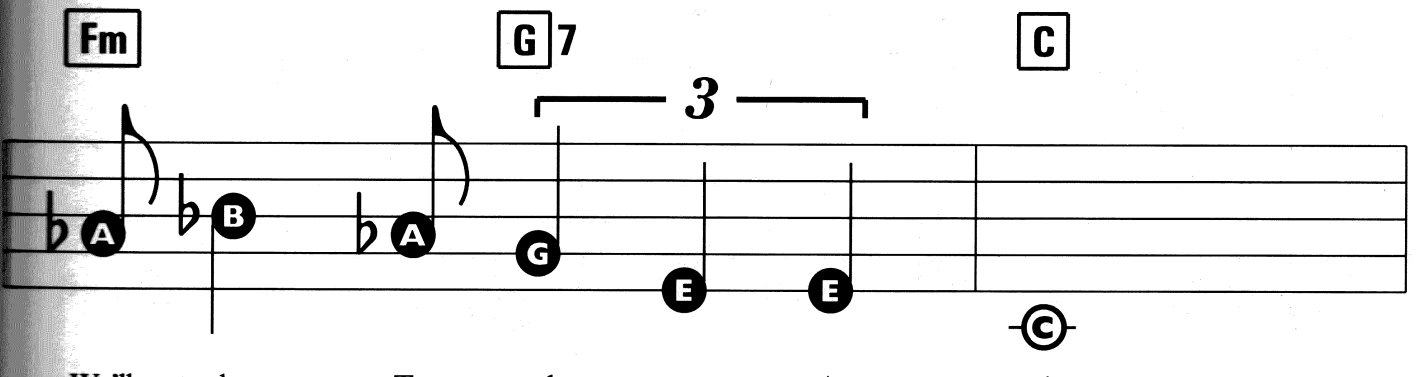
gain. Your kiss, Your smile, Are



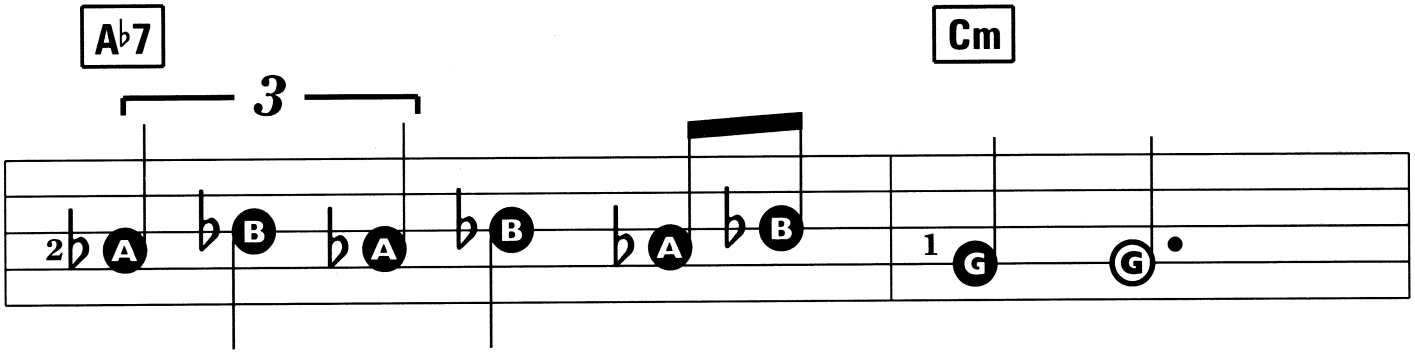
me - 'ries I'll treas - ure for ev - er, So



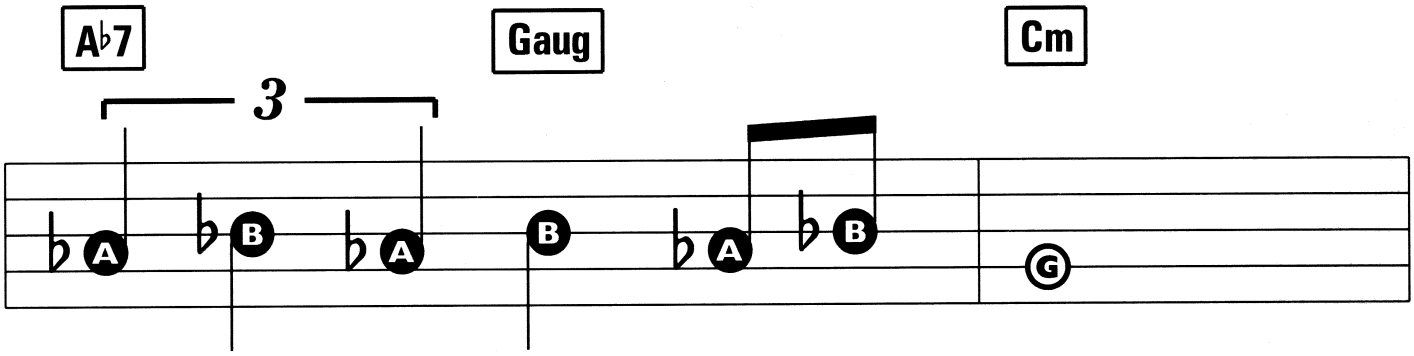
try think - ing with your heart,



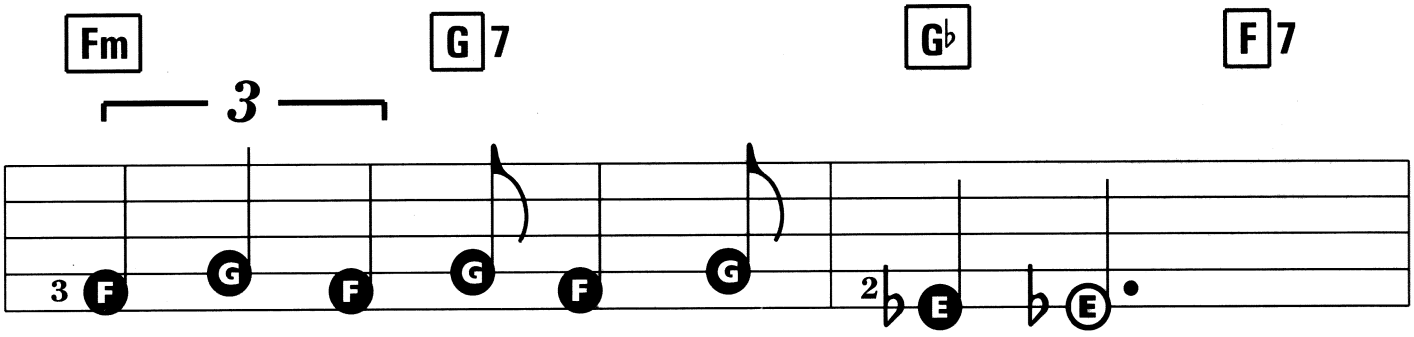
We'll be To - geth - er A - gain.



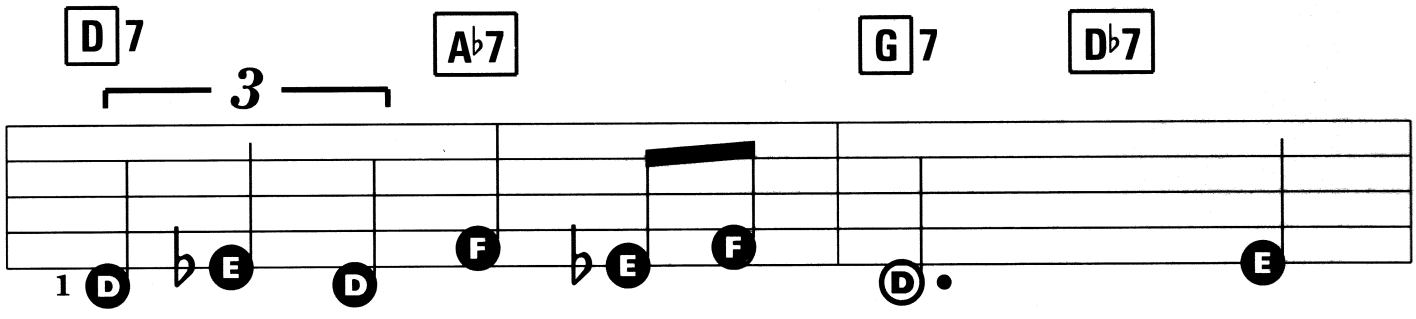
Times when I know you'll be lone - some,



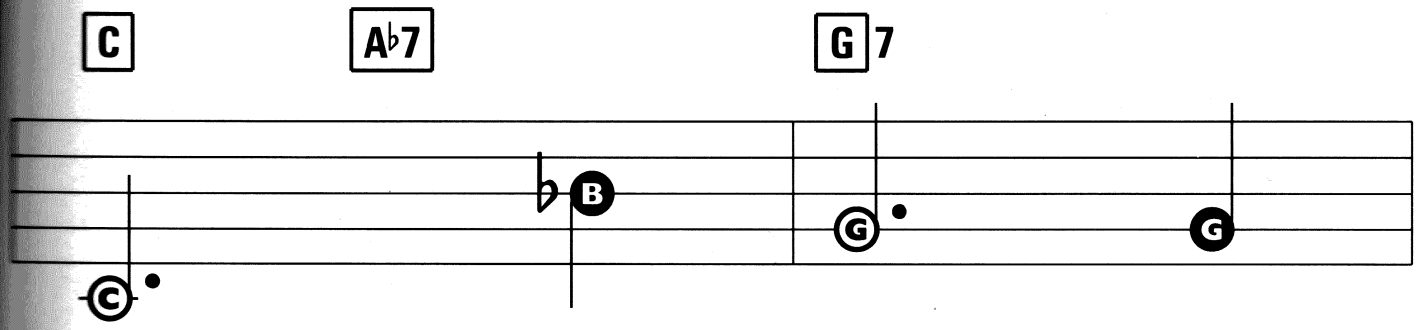
Times when I know you'll be sad;



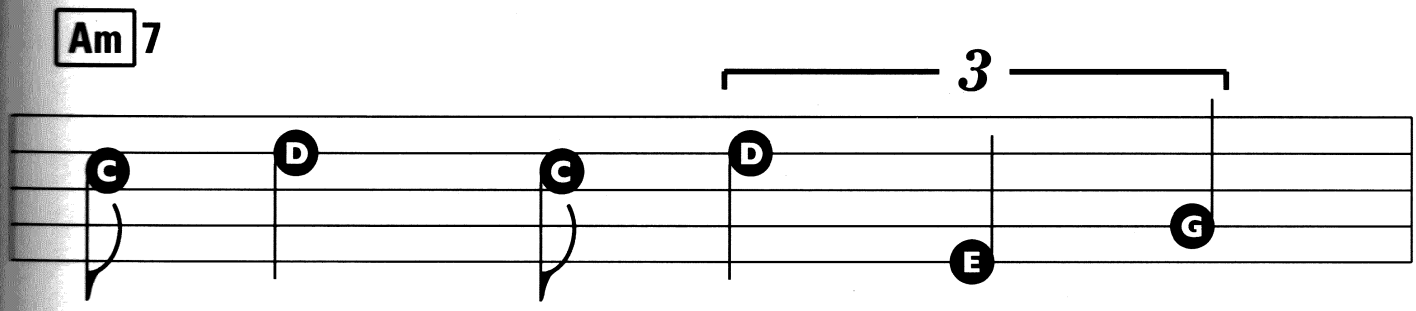
Don't let temp - ta - tion sur - round you,



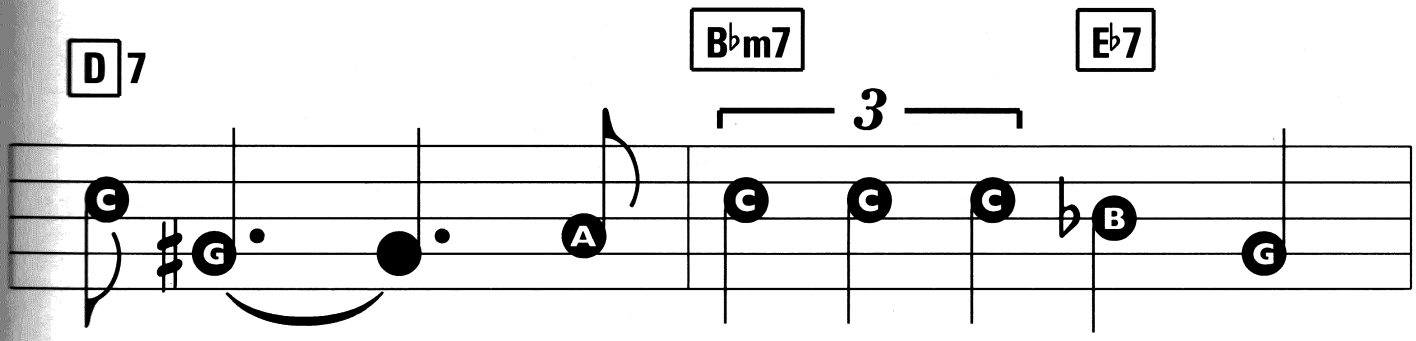
Don't let the blues make you bad. Some



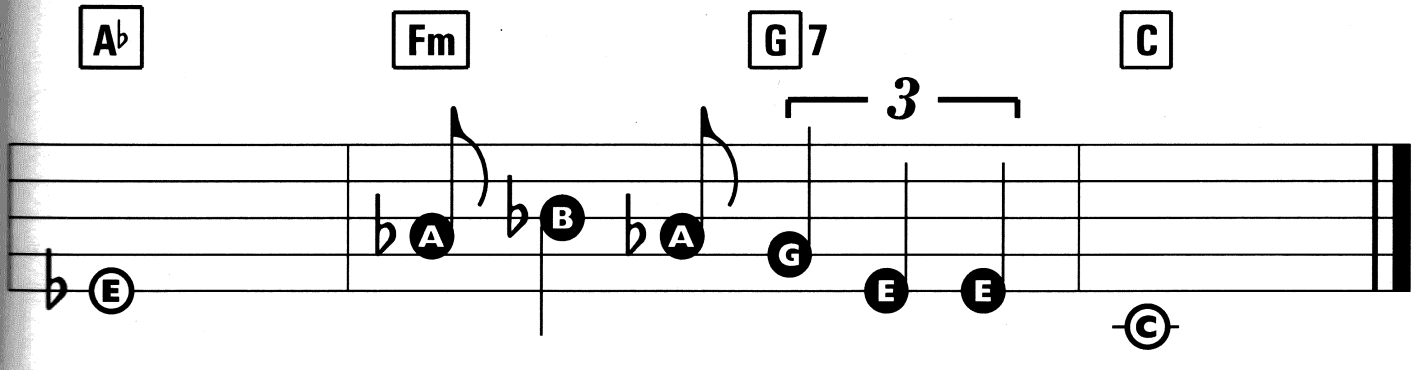
day, Some way, We'll



both have a life - time be -



fore us, _____ For part - ing is not good -



bye, We'll be To - geth - er A - gain.

Nice 'N' Easy

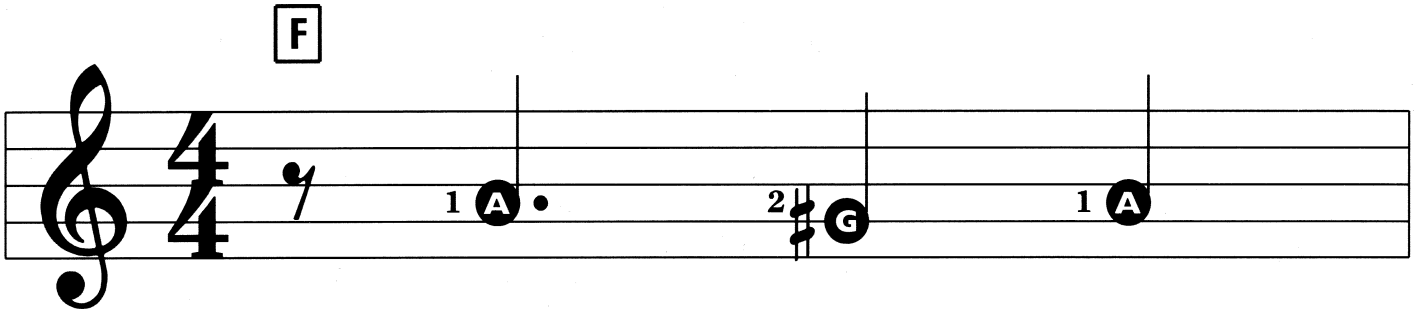
Words by Marilyn & Alan Bergman
Music by Lew Spence

Suggested Registration: Jazz Organ or Vibraphone

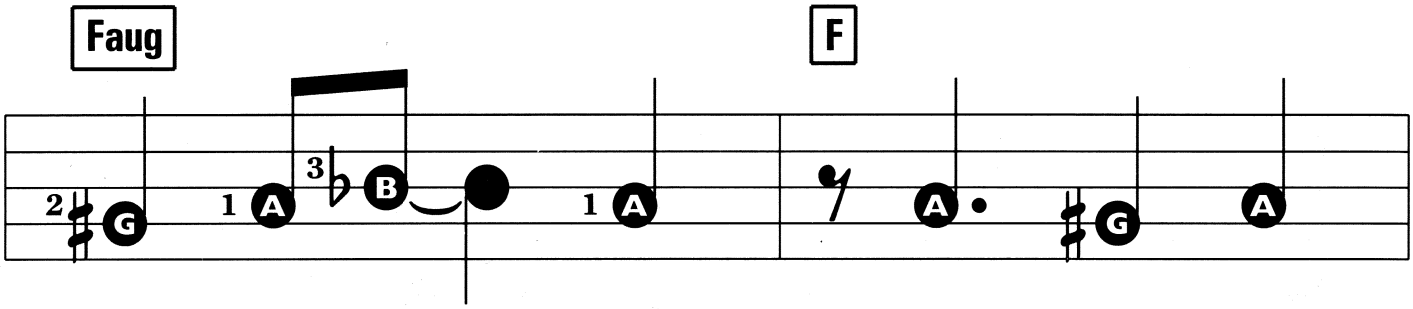
Rhythm: Swing

Tempo: Medium

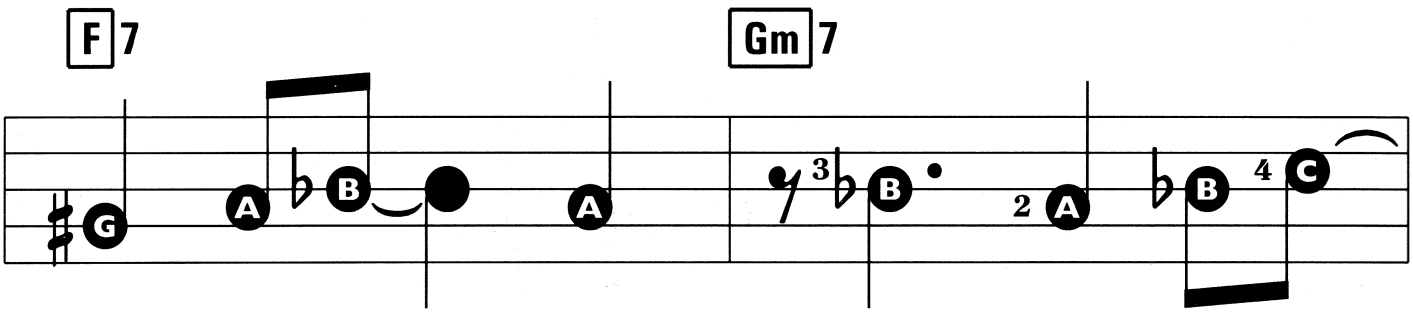
Technique: Sharps and Flats. ♯♭
Augmented and diminished chords
Off- beat rhythmic phrasing
Cross fingering



Let's take it



Nice 'n Ea - sy, It's gon - na



be so ea - sy, For us to fall ___

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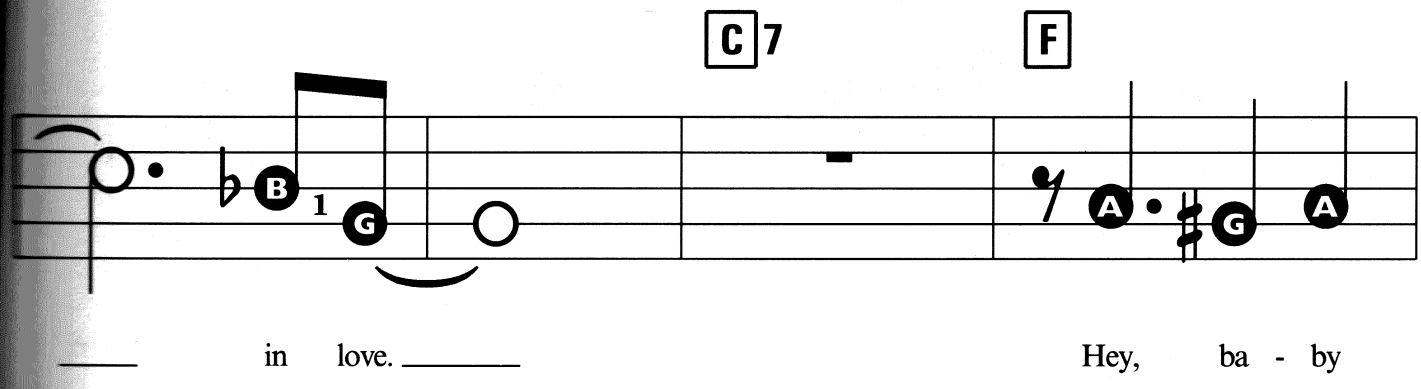
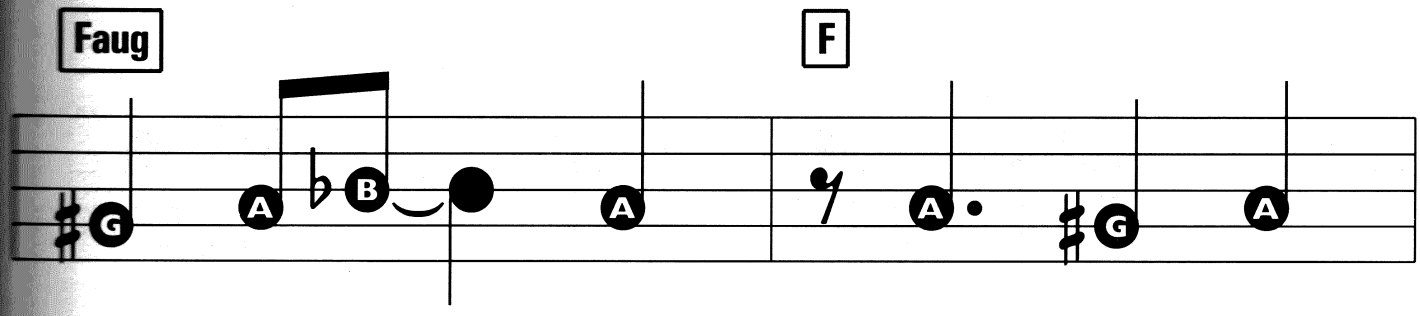
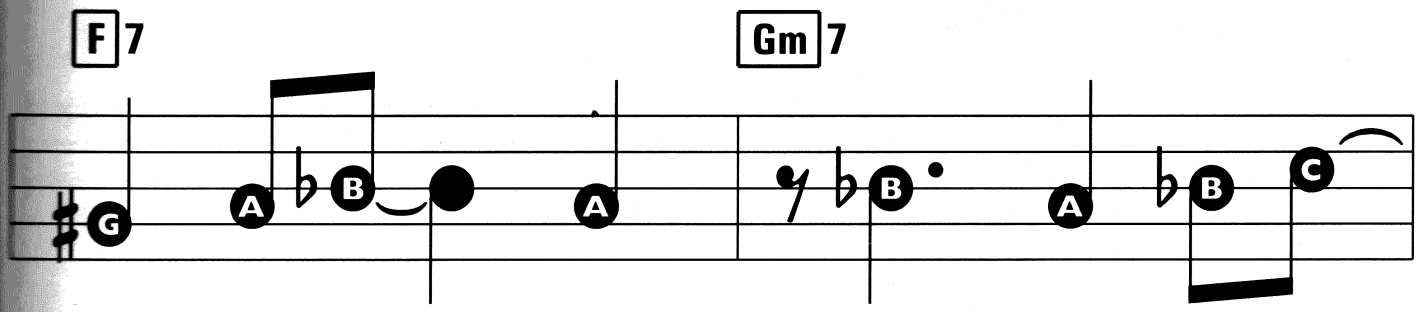


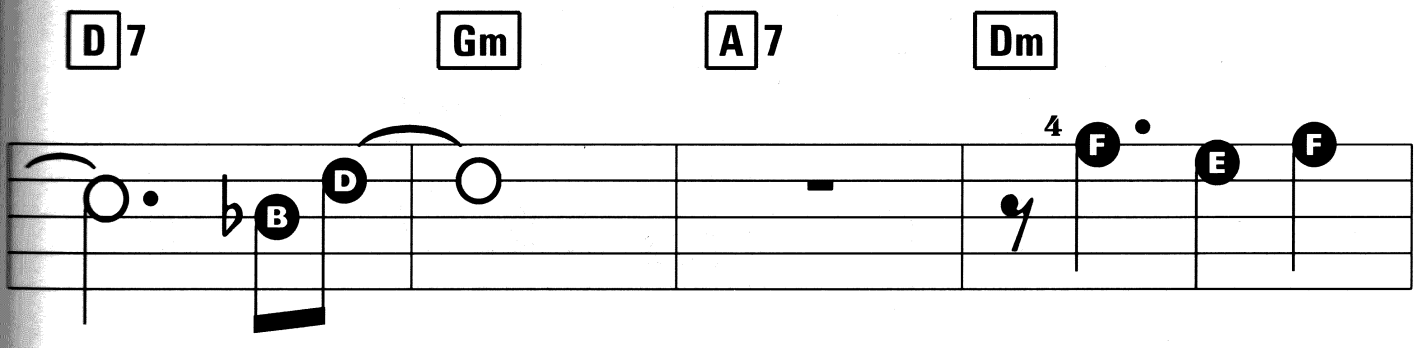
____ in love. _____ Hey, ba - by



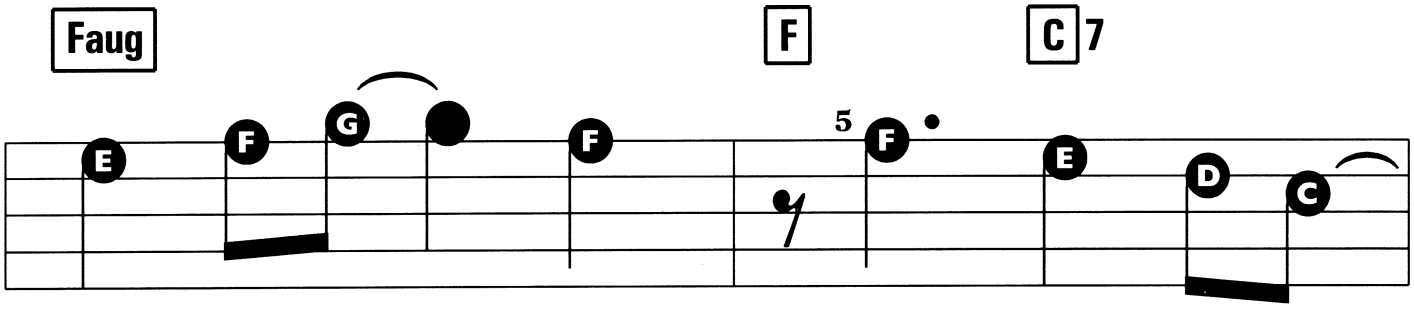
what's your hur - ry? Re - lax and



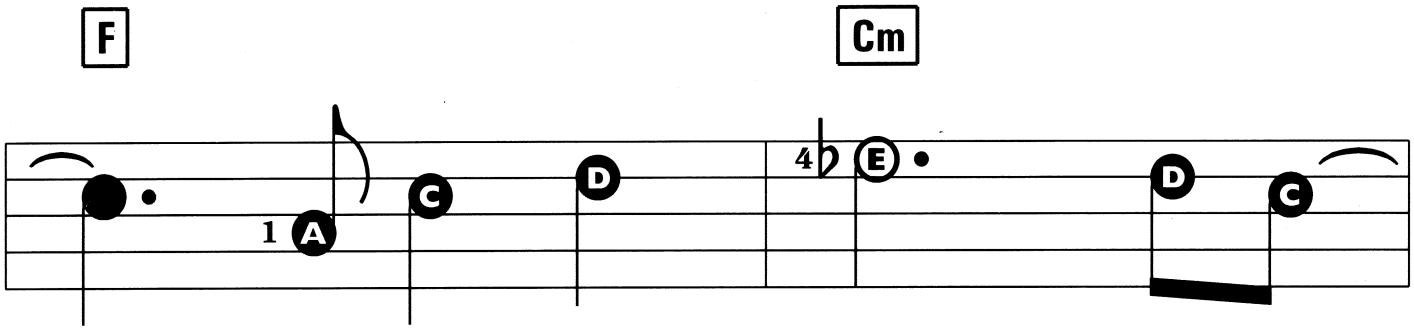
don't you wor - ry, We're gon - na fall ____



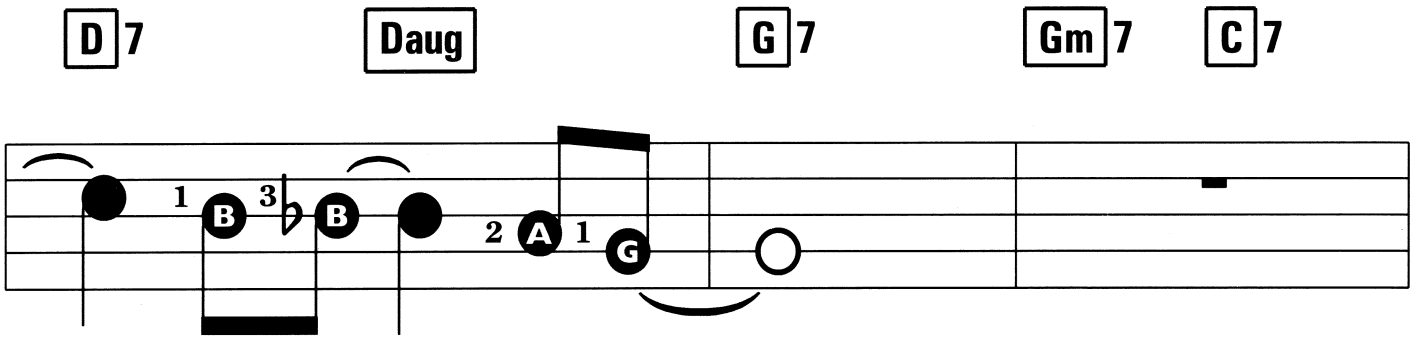
____ in love. _____ We're on the



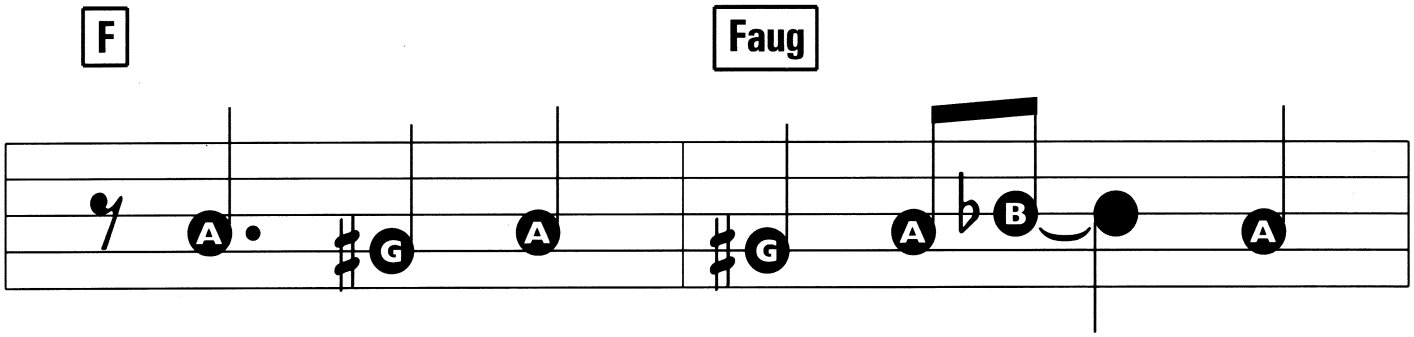
road to ro - mance, That's safe to say, ___



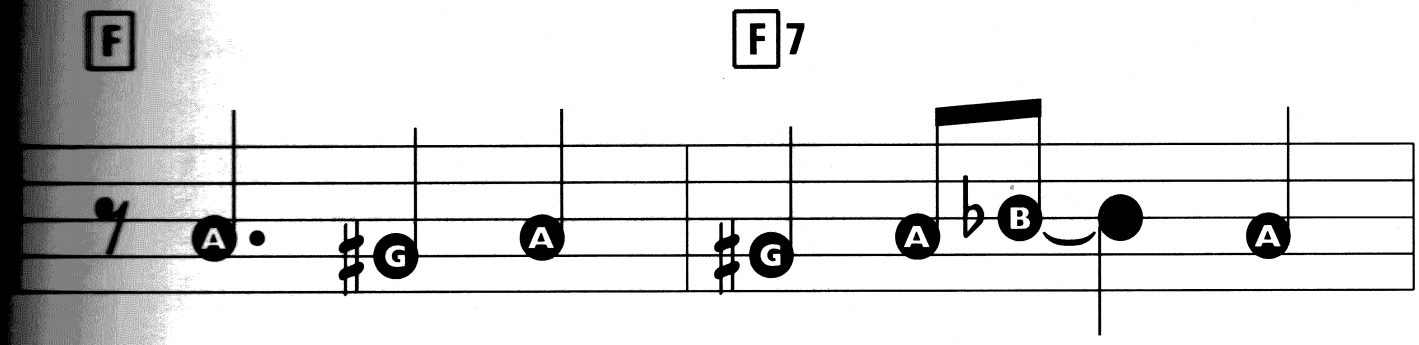
___ But let's make all the stops ___



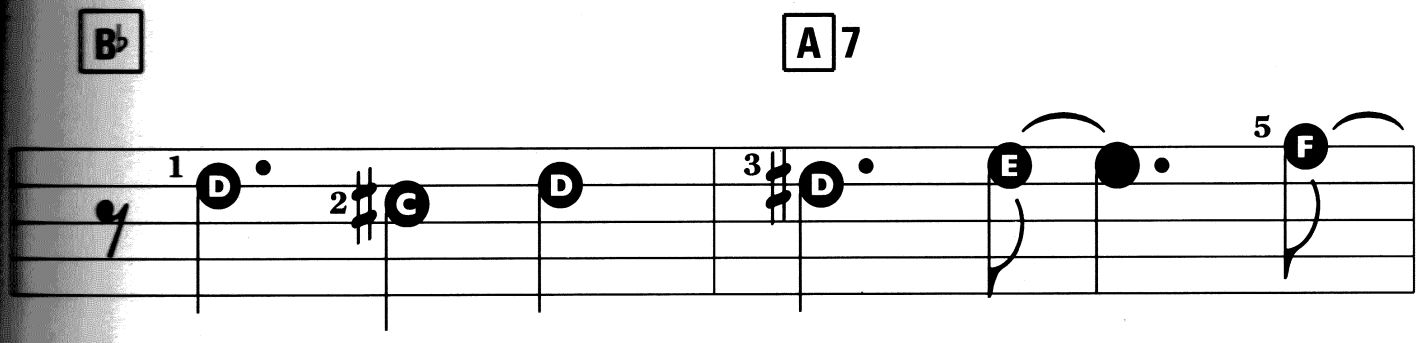
___ a - long ___ the way. ___



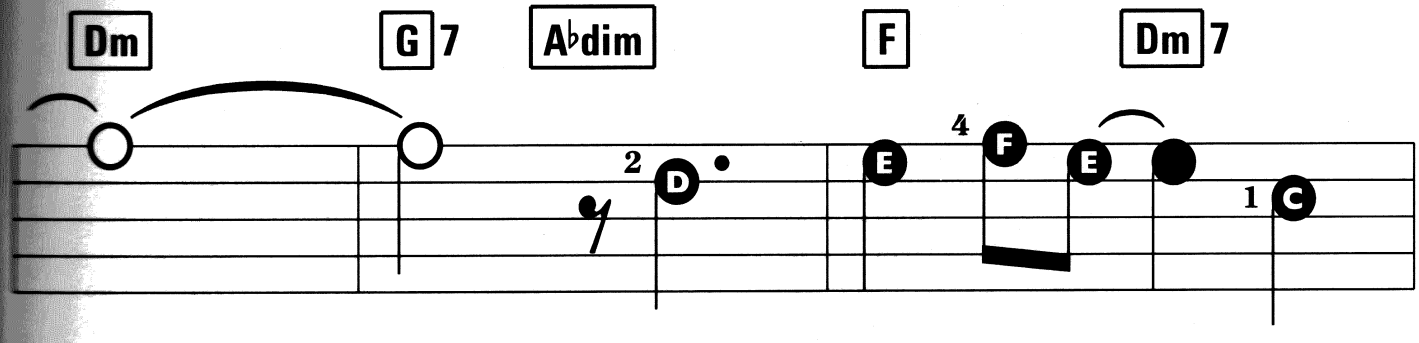
The prob - lem now, of course ___ is,



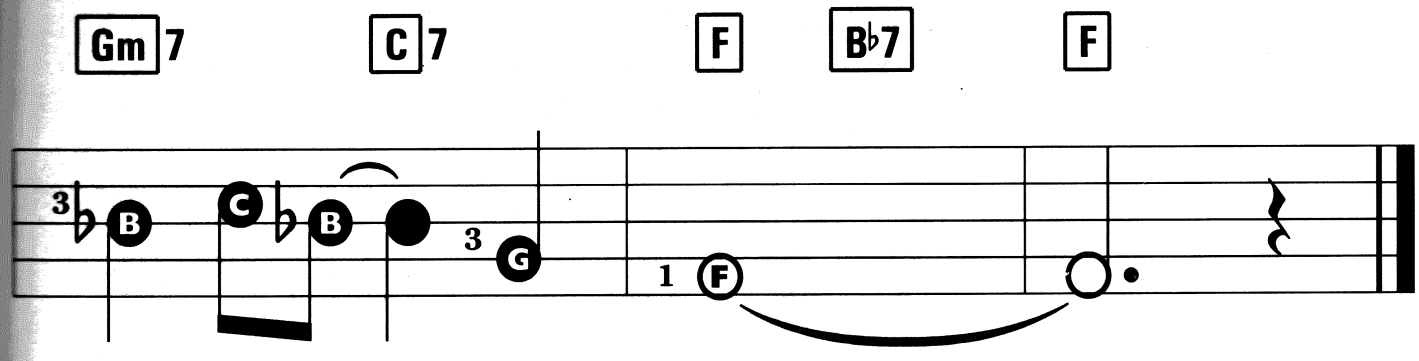
To sim - ply hold your hor - ses,



To rush would be a _____ crime, __



_____ 'Cause Nice 'n Ea - sy



does it ev - 'ry time! _____

MASTER CHORD CHART

	Major	Minor	Seventh	Minor seventh
C	5 2 1	5 2 1	5 3 2 1	5 3 2 1
C♯ D♭	4 2 1	4 2 1	4 3 2 1	4 3 2 1
D	5 3 1	5 2 1	5 3 2 1	5 3 2 1
E♭	5 3 1	5 3 1	5 3 2 1	5 3 2 1
E	4 3 1	5 3 1	4 3 2 1	5 3 2 1
F	5 3 1	5 3 1	5 3 2 1	5 3 2 1
F♯ G♭	4 2 1	4 2 1	5 3 2 1	5 3 2 1
G	5 3 1	5 3 1	5 3 2 1	5 3 2 1
A♭	4 2 1	4 2 1	5 4 2 1	5 4 2 1
A	4 2 1	4 2 1	5 4 2 1	5 4 2 1
B♭	4 2 1	4 2 1	5 4 2 1	5 4 2 1
B	4 2 1	4 2 1	4 3 2 1	4 3 2 1

Diminished Chords.

C dim E♭ dim F♯/G♭ dim A dim C♯/D♭ dim E dim G dim B♭ dim D dim F dim A♭ dim B dim

4 3 2 1 | 5 3 2 1 | 4 3 2 1

Augmented Chords

C aug E aug A♭ aug | C♯/D♭ aug F aug A aug | D aug F♯/G♭ aug B♭ aug | E♭ aug G aug B aug

4 2 1 | 5 3 1 | 4 2 1 | 5 3 2

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There I've Said It Again
Time Was
We'll Be Together Again

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Come Fly With Me

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